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UNDER THE RESPONSIBLE EDITORSHIP OF STEWART MACPHERSON

A. P.

MELODY AND HARMONY

A TREATISE FOR THE TEACHER AND THE STUDENT

BY

STEWART MACPHERSON

(Fellow, Professor and Lecturer, Royal Academy of Music ;
Author of "Practical Harmony," "Form in Music," "Music and its Appreciation," etc., etc.)

BOOK I	BOOK II	BOOK III
MELODIC MOVEMENT	ELEMENTARY HARMONIC	ADVANCED HARMONY

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FOREWORD TO BOOK II.

THIS 'book' includes the earlier chapters (on Harmonic writing) of the complete 'Melody and Harmony.' It is published separately for the sake of those who may not wish to go to the expense of purchasing the whole work at the outset of their studies; but it is of the essence of the teaching conveyed in its pages that it should be used, *from the very first*, concurrently with Book I (Melodic Movement).* If this plan is not carried out, much of the value of the work will be lost, as the vitally important subject of Unessential Notes (such as Passing-notes and Suspensions) is first introduced in Book I in connexion with elementary two-part melodic writing, in which form their special character and treatment are, in the opinion of the Author, the most easily and effectively realized.

It will be observed that three of the Appendices (A, F and G) to the complete work are included in the present volume.

LONDON, 1923.

*See Directions to the Teacher (p. v).

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PREFACE.

1. The present volume is an attempt to solve certain practical difficulties connected with the education of the musician. Of recent years views concerning the actual value of Harmony-study and the method of its presentation, have undergone a wholesome and very welcome change. Instead of being regarded solely as a preparation for the work of the would-be composer, it is beginning to take its rightful place in the musical development of the average student, as a natural corollary of his elementary aural training, both melodic and rhythmic.

2. It has gradually been forced upon the minds of teachers that the real object of the study of Harmony is to help the student whose ear is as yet undeveloped, to hear and to think in terms of sound-combinations and progressions—a work of real practical difficulty to many—and that, in order to achieve this end, he must from the very outset learn to make experimental, first-hand use of his material. This has led to the conviction that the usual figured bass (which, of course, *can* be worked by the student in such a way that no actual harmonic thinking is done by him in the process) is, save in a very limited degree, of little or no real value as the actual basis of his studies. It has thus come about that the harmonization of melodies and unfigured basses has assumed an importance that it formerly did not possess, and much progress has been made in this direction to stimulate the pupil's harmonic perception. Although a few figured basses will be found amongst the exercises in this book, the scheme of teaching developed in it depends very little upon them.

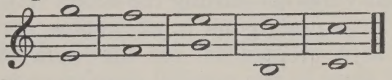
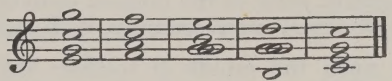
3. But in the earliest stages of the study, at the point where constructive harmony-work should link up with the pupil's previous aural training, a very distinct and unfortunate *lacuna* has existed. Instead of being taught from the very first how to make experimental use of the limited vocabulary at his command in the early stages of his study—a vocabulary, it may be at the time, of only a couple of chords—and to express something musical by their means, his first work in melody-harmonization has too frequently required a knowledge of chord-effect and chord-progression far beyond his powers at the moment. It has thus been necessary to precede his attempts in this direction by the learning of a great many purely intellectual facts relative to a variety of chords, and to commit to memory a number of rules as to their treatment. In other words, he has had to learn *about* chords, rather than to learn the musical value of the chords themselves from practical experience of their habits and functions.

4. It is obvious that the successful harmonization of a melody (either for voices or for instruments) depends, first and foremost, upon the character of the bass. To form a really good bass, a fairly comprehensive range of harmonies is necessary, and this involves not a little aural perception and knowledge of musical effect, a knowledge hardly to be expected of the average beginner.

5. In order to deal with this very practical difficulty, not a few musicians have advocated that the study of Counterpoint should precede that of Harmony, rightly feeling, first, that a *melodic* conception of the bass is of paramount importance, and secondly, that it is easier to begin to imagine the effect of merely two parts running side by side than to grasp that of a continuous progression of fuller harmonies. Both of these facts are indubitably true; but, while recognizing this, it seems that we need to take certain other matters into consideration. It will be convenient to set these out in order :—

(*a*) To start the young pupil—perhaps little more than a child—upon what is known as Strict Counterpoint, on the usual unrhythmical and not very inspiring *Canto Fermo*, would in all probability soon have the effect of making the eager beginner disgusted

with music and all its works. Such a procedure would omit any provision for that exercise of the imagination which (especially in the case of the young pupil) needs to be called into play by means of definitely rhythmical tunes possessing a degree of spring and of life.

(*b*) Counterpoint, as it is usually taught to-day, presumes the realization of a harmonic basis in the case of even the simplest two-part exercise; therefore, unless some change of method is admitted, the pupil is again face to face with the necessity of learning facts *about* chords before he can successfully begin his experimental work. Moreover, the aural perception of implied absent sounds is more than he can usually be expected to possess at this elementary stage, and when it comes to a case such as the following  which he is asked to recognize as an incomplete version of  the point is far too subtle for a beginner, unless he be gifted with an abnormally acute ear.

(*c*) The young pupil is usually attracted by the rich and sonorous effect of full harmonies, and it interests him to hear them and to experiment with them. Indeed, in some instances, his harmonic instinct is perceptibly in advance of his power of grasping the elaborate kind of "line-drawing" which is represented by what is (usually) known as Counterpoint. When such is the case it would seem to be sound common-sense not to neglect the early cultivation of that side of his nature where there is the greater likelihood of response.

(*d*) Strict Counterpoint is far too hedged-in by arbitrary rules formulated by a succession of theorists, to be dreamt of as a help towards the spontaneous development of a young pupil's musical sense, and its perpetual "Thou shalt not" prevents it from being in any way an inspiring adventure into which he would be likely to throw himself with any degree of ardour or enthusiasm.

6. What, then, is to be done? Is not a possible solution to be found, not by teaching Harmony before Counterpoint, or Counterpoint before Harmony, (as separate, and even at times conflicting, subjects), but by dealing with the melodic and harmonic elements *pari passu*, from the very outset? The author of the present volume has during the last few years been led irresistibly to this conclusion, and the scheme set forth in the succeeding pages is therefore planned so as to present these two aspects of the matter to the pupil *concurrently*, as complementary factors of one comprehensive whole.

7. Although it will be observed that the book is divided for the sake of convenience into two main parts, viz.: (i) Melodic movement, and (ii) Harmonic progression, these parts are not to be studied separately, but in the closest relation to each other throughout. The general idea aimed at is sufficiently indicated by the title *Melody and Harmony*.

8 As melody naturally precedes harmony, the student's first exercises take the form of the invention of original melodies. From this he proceeds to the addition of *one* other melodic part to one already given, thus arriving at a point at which the need for the melodious bass is impressed upon him. Obviously, this is also one of the aims of the ordinary Strict Counterpoint exercise in two parts; but the type of "subject" presented to him at this stage differs widely from the usual *Canto Fermo* (i) in being always of a rhythmical and melodious character, and (ii) in being designed for working upon an *interval*-basis, without any previous knowledge of harmony being necessary. (That the intervals he has been using are merely incomplete chords becomes clear to him as soon as he understands the triad and its inversions, and can aurally realize their constituent parts.) By this means the hampering and needless complication (for a beginner) of thinking of implied chords and absent notes is avoided, and the author is of opinion that the pupil may thus be given the right orientation from the first, and may have some chance of avoiding the common pitfall of thinking merely in dull processions of "chord-blocks."

9. When once these first simple exercises have been accomplished and the principle of melodic movement (especially that of a bass-part) has been to some extent grasped, the student is at once called upon to turn his attention to the realization of complete chords and easy chord-progressions. These are brought to his notice gradually, so that he may perceive with some degree of accuracy their habits and their special musical effects, and may thus recognize what may be described as their individual personality. Every chord, as soon as it is aurally perceived, has at once to be used in the course of little musical phrases, which he has to play at the Pianoforte and to write as a test of memory. Simple melodies and unfigured basses are then given him to harmonize with the actual material at his command, so that every new harmony may have the chance of becoming for him a means of self-expression, not a mere abstraction of whose sound he has little or no idea. The plan thus initiated, of studying melodic movement and harmonic progression concurrently, is continued throughout the present volume, the interdependence of the two in all music worthy the name being thus constantly impressed upon the pupil's mind.

10. The various types of unessential notes (the Passing-note, the Suspension and the Appoggiatura), are dealt with at the first possible moment, in accordance with their importance. As a consequence of their introduction at an elementary stage of the study, it has been possible for many of even the earliest exercises to be planned in the form of little instrumental pieces, in which, moreover, the chords are often presented in "broken" and ornamented forms, such as are to be found in most of the examples of Pianoforte music with which the student is likely to be familiar. In this way it is hoped that he may reasonably gain a clearer idea of the close connexion of his Harmony-study with the music he plays or hears than is usually the case.

11. The unessential notes to which reference has been made are introduced to his notice first in the course of his two-part writing, their purely melodic nature being thus brought home to him more vividly, and their use and treatment divested of many of the initial "part-writing" difficulties usually encountered when they are first studied in relation to complete harmonies.

12. It will be noticed that the author, differing from the plan pursued in his *Practical Harmony*, has preferred to treat the 9th, 11th and 13th (when resolved upon notes of their own harmony) as "unessential," and to introduce them in a simple and practical form, as decorations of the Dominant 7th, in an early chapter dealing with "the uses of the Appoggiatura." Moreover, he has—since the publication of his former work—become convinced that the practice of regarding many obvious chords of the 7th as 11ths and 13ths, with certain notes (usually the more fundamental ones) omitted, is not only cumbersome and complicated, but from the aural standpoint makes demands upon the imaginative powers of the student's ear which he is often very naturally unable to cope with, even if it be admitted that we are dealing with verifiable acoustical facts—which is extremely doubtful.

13. As a consequence of what has just been said, the subject of "Non-Dominant," or "Secondary" 7ths has assumed a far greater degree of importance, and the majority of (so-called) inverted 11ths and 13ths are presented in what the author considers to be a more direct and aurally-realizable form, as examples of Secondary 7ths—with or without what is known as "Chromatic alteration," a matter which is dealt with in some detail.

14. Far less space in the volume has been given to the question of the treatment of the more elaborate and recondite harmonies, than to that of the more elementary and foundational branches of the study; the author feels strongly that *these* are really the things that matter most. In the case of the gifted student, what is needed is merely that his feet shall be set in the right direction; his own growing harmonic perception, gained by general musical experience and observation, will soon teach him the rest; while in the case of the pupil of average ability, or of one who may even be described as dull of hearing, it is obviously the simpler and more familiar chords and progressions that are of the greater moment as the basis of his aural development, and of any practical use he may be called upon to make of the idioms of the language he is learning. It is most lamentably true that the lack of the power to assimilate even the simplest of such idioms is responsible for the utter

inability of the majority of even professed music-students to play half-a-dozen chords in a rhythmical way, "off their own bat," to say nothing of extemporizing in the higher sense of the word.

15. Although the author indulges the hope that the melodic work (chiefly included in Part I) may prove to be a not altogether unsuccessful substitute for a great deal of so-called Strict Counterpoint, it goes without saying that there is nothing to prevent the student from gaining a knowledge of the particular restrictions and conventional formulæ of such Strict Counterpoint from one of the many existing text-books on the subject. He will find that the course of melodic writing in the present volume will in no sense act as a hindrance, but that it may conceivably lighten his task in a material degree.

16. In conclusion: the author realizes that, as the book in certain directions breaks fresh ground, and as he has (perhaps with a degree of temerity!) cast a modicum of doubt—by inference at least—upon the supposed efficacious virtues of that cherished British institution, Strict Counterpoint, he cannot hope for an unanimous welcome from all his colleagues of the teaching profession; of that he must take the risk. He has, however, endeavoured—and for this he would fain be credited—to shew the student that the melodic and the harmonic aspects of the musical fabric should be realized from the first as having equal claims on his attention, and that success in constructive work can only be truly achieved by the union of the two. Moreover, his great aim, from start to finish, has been to drive home the fact that, unless Harmony-study is, all along the line, a real education of the ear and an actual development of the musical sense, it is merely time wasted, and involves an expenditure of effort which would be far more profitably diverted into other channels.

*** The cordial thanks of the author are due to Miss Sylvia Currey, Dr. A. J. Greenish and Dr. H. W. Richards for much valued assistance in the revision of the proof-sheets of this volume.

London—1920.

DIRECTIONS TO THE TEACHER.

1. As the plan of the present volume differs in many respects from that of most treatises on Harmony, it is of the first importance that the following directions should be observed in its use. Although it is divided for the sake of convenience into two separate parts dealing respectively with (i) Melodic Movement, and (ii) Harmonic Progression, it is imperative that these parts *should be studied concurrently.* The order in which the several topics should be brought to the pupil's notice is set forth below:—

PART I.		PART II.	
Introductory Chapter.			
Chapter I.	The single Melodic line.		
„ II.	Dual Melodic lines. *To be followed by* —>	Chapters IX and X.	The Primary triads.
„ III.	First stage of Florid Melodic movement. *To be worked with*	„ XI and XII.	The Inversions of the Primary triads.
		„ XIII.	Secondary triads.
„ IV.	Florid Melodic movement (second stage.) *To be worked with*	„ XIV.	Secondary triads (*cont^d.*).
		„ XV.	The chord of the Domt. 7th.
„ V.	The use of the Tie. *To be followed by*	„ XVI.	The Harmonic aspect of Suspensions.

*** From this point onwards the two Parts of the book should be studied side by side at the teacher's discretion, according to the needs of the individual pupil.

2. Unless, or until, the pupil can mentally hear the sound of the examples given in the course of the text, the teacher should insist on his playing them, in order that they may be aurally realized in connexion with the remarks to which they refer.*

3. In order further to stimulate the pupil's aural perception, dictation exercises should be given, in the recognition both of the movement of two or more simultaneous melodic lines and of progressions of harmony regarded as *chords.* For this purpose any of the examples given in the text may be used by the teacher (with or without transposition into other keys).† In dictating two independent melodic lines, it will be necessary for him to make the movement of the parts particularly clear; to this end it will often be found advisable to play the two parts with different qualities of tone. The lower of the two, being as a rule the less easily recognized, will often need to be played rather more prominently than its companion. In dictating progressions of complete chords, three different courses may be adopted; the pupil may be asked (i) merely to describe the chords (as I_b, IV_c, ^7V, etc.); (ii) to describe the chords and write the notes of the outer parts (treble and bass); (iii) to write *all*

* Mr. Frederick Corder, in his *Modern Musical Composition* (Curwen & Sons), says truly: "In default of [systematic aural training in childhood] there is only one alternative. Dispense with writing as much as possible and force the generally reluctant pupil to play all [examples and] exercises on the Pianoforte. *In learning music the eye is no help; only a hindrance.* One does not realize the truth of this until one has taught the blind."

† The chord-progressions in Roman numerals, given in the course of the exercises throughout the volume, may also be used with this object.

the parts of the harmony as played.* Unless he possesses what is usually called "absolute pitch," the key should be named in every instance, and the Tonic chord carefully impressed upon his ear and mind. It need hardly be said that if he loses his hold upon the key-centre, his task is rendered practically impossible.

4. The exercises intended to be played at the Pianoforte are an extremely important feature of the present volume, and however slow the beginner may be at first in conquering the difficulties of this part of his work, he must on no account be allowed merely to write these exercises.† Their object is (i) to drive the pupil to *hear* the progressions he is studying, and (ii) to help him to form a vocabulary of his own—so to speak—a collection of every-day idioms and expressions, the possession of which will at any rate prevent him from being "tongue-tied" when called upon to frame a sentence or two in the language he is learning (in other words, to play—as so few students can—two or three chords "out of their own head," in a musical way.)‡

5. In the first stages of the pupil's work at the keyboard it will be found best for him to play the three upper parts of four-part harmony with the right hand, the *bass only* with the left. As soon as he obtains some degree of facility in doing this, he should play the exercises with the chords spaced more widely (*i.e.*, with two parts in each hand).

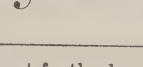
6. In cases of special aptitude it may not be necessary for the pupil to work all the earlier melodies and basses in Part II, at any rate as *written* exercises.

7. Appendix B, upon Special Pianoforte Idioms, should be carefully studied by the pupil, especially when reference is made to it in the course of the exercises. He should be encouraged (when he can play and write fairly easily in four-part harmony) to experiment at the keyboard in the manner suggested in this Appendix.

8. Special attention is drawn to the remarks upon the construction of rhythmical sentences, in the final section of the volume, "Miscellaneous Exercises" (page 285). The teacher should stimulate the pupil by every means in his power to improvise at the Pianoforte, and to write little pieces of his own.

REMARKS UPON THE USE OF THE NUMERAL NOTATION.

9. The teacher will notice that most of the exercises to be worked at the keyboard are given in each chapter in the form of chord-progressions indicated by Roman numerals. The advantage of having these progressions set forth in this way, instead of in actual musical notation, is that they may be thought of and played *in any key* at will. This is a most vital matter, for it is of the first consequence that the musician shall be able to think, both melodically and harmonically, in all keys with equal ease.

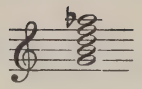
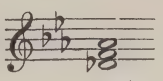
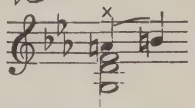
10. Throughout the present volume Roman numerals always indicate the *harmonies* of the key (*e.g.*, V = the Dominant triad, $^{7}\mathrm{II}_{b}$ = the first inversion of the Secondary 7th of the Supertonic, etc.), forming therefore a convenient and rapid "shorthand" method of describing such harmonies. The signs / and \ through a figure imply respectively a note produced by raising or lowering the normal diatonic degree of the major or *Harmonic* minor scale by a chromatic semitone, *e.g.*,—(in key C major) $^{\sharp 5}\mathrm{V}$ indicates  (*i.e.*, the Dominant

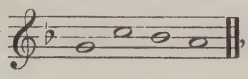
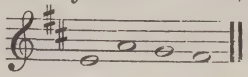
---

* To the majority of pupils the order of difficulty is as has been set forth above.

† They should be written down subsequently—*away from* the Pianoforte—as a test of his power of correlating sound, symbol and locality.

‡ The grasping of the material of the musical language, as of any other language, is in reality the assimilation and memorization of its phrases and idioms which, in the first stages of conscious study, are of necessity the simpler and more usual ones.

triad with its 5th raised); $^{\flat 9}$V signifies  (*i.e.*, the chord of the Dominant 9th with a lowered, or *minor*, 9th. In key C minor, also, H similarly implies  (*i.e.*, the Supertonic triad with its *root* chromatically lowered); $^{\sharp 9}$V representing  (*i.e.*, the raised, or *major*, 9th from the Dominant, used in ascending to the 3rd of its own root), and so on.

11. When Arabic numerals stand alone in an exercise, thus:—2 5 4 3, they invariably refer to *melody*-notes, and represent the degrees of the scale counted from the key-note. Thus, the above series would (in key F) imply  , (in key D)  etc.

THE "FIGURED-BASS."

12. The figures in the conventional type of Figured-Bass represent, it should be remembered, merely the intervals of any particular chord *counted from the bass-note*. By reason of this, many chords are necessarily figured alike (*e.g.*, the Dominant 7th, the various Secondary 7ths, certain positions of chords of the Ninth, etc.); the degrees of the scale upon which the chords are indicated, and the context generally, must of course determine their nature.

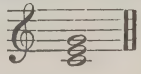
13. Whenever the figures 7, $\frac{6}{5}$, $\frac{4}{3}$, and $\frac{4}{2}$ occur, they imply respectively $\left(\begin{matrix}7\\5\\3\end{matrix}\right)$, $\begin{matrix}6\\5\\(3)\end{matrix}$, $\begin{matrix}(6)\\4\\3\end{matrix}$, and $\begin{matrix}(6)\\4\\2\end{matrix}$, and the harmony should be filled up accordingly, (*see*, however, Chapter XVI, Sec. 11). An accidental against a figure signifies that the note represented by that figure should bear a similar accidental.

14. A figure *over* a bass-note, thus (3), indicates the interval (counted from that bass-note) which should be placed in the highest part of the harmony. This applies also in the case of Unfigured Basses (*see*, for example, Sec. H on p. 79).

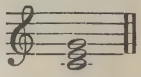
PART II.

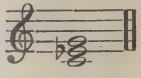
HARMONIC PROGRESSION.

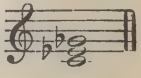
CHAPTER IX.

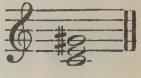
1. To form the simplest *complete* chord, the combination of three different sounds is needed, viz. a bass-note (or root), its 3rd and its 5th., *e.g.*—  Such a chord is termed a *Triad* (*Gr.* τριάς = the number three).*

2. There are four kinds of Triads, viz.—

(i) The Major triad (or Major Common chord), containing a major 3rd and perfect 5th above its root, *e.g.*— 

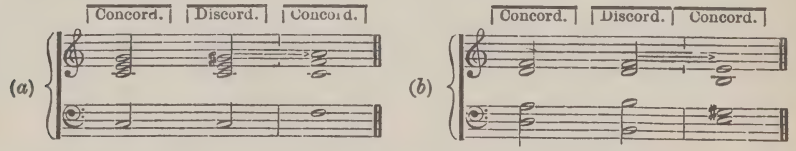
(ii) The Minor triad (or Minor Common chord), containing a minor 3rd and perfect 5th, *e.g.*— 

(iii) The Diminished triad, containing a minor 3rd and diminished 5th, *e.g.*— 

(iv) The Augmented triad, containing a major 3rd and augmented 5th, *e.g.*— 

3. Major and Minor triads (or common chords) are termed *Concordant* triads, and Diminished and Augmented triads *Dissonant* (or discordant) triads.

A *concordant* combination is one which is satisfactory in itself, and which possesses a certain degree of repose; whereas by a *dissonant* (or discordant) combination is to be understood one which clearly demands a progression to some other chord, in order to complete its effect,† *e.g.*—



* Compare the formation of this word with others derived from the same source, *e.g.* — *Tri*pod, *Tri*dent, *Tri*angle, etc.

† The term Discord is applied in two ways: (i) to the whole combination, (ii) to the special note in that combination which needs to move in a particular way, (*e.g.* the G♯ in Ex. (*a*), and the F in chord 2 in Ex. (*b*).

EXERCISE.

Play and write Triads of every kind upon various bass-notes, carefully noting the differences in mental effect between them.

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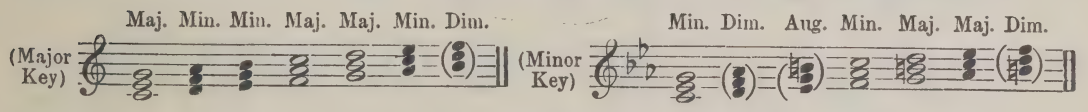
4. It is possible to form a triad upon every degree of the major or minor scale :—

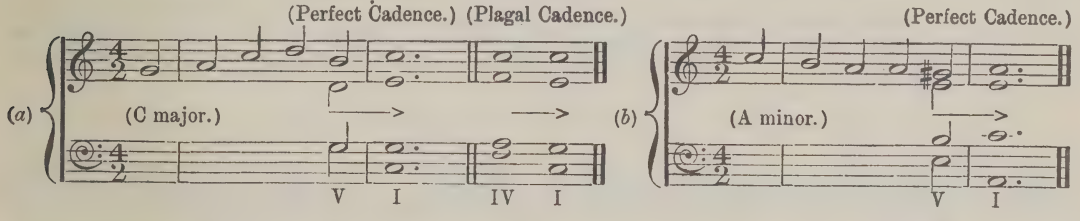


At present, however, we shall confine our attention to the principal (or *Primary*) triads of the key, viz. those upon the Tonic, Subdominant, and Dominant.

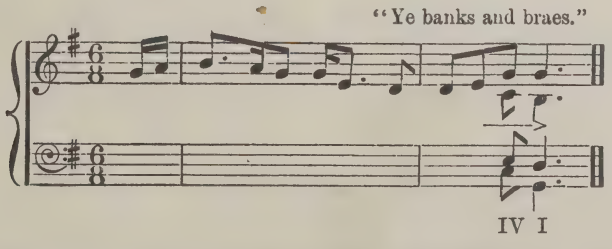
*** These are printed in open notes in the above examples.

5. It will be seen that these three triads, in the major key, are all *Major triads*, the effect of each being, however, wholly different from that of the others, owing to its special position in the key. In the minor key, the triads upon the Tonic and Subdominant are *minor*, the effect of each being similarly quite distinct. *The Dominant triad in both forms of key is a Major triad.*

6. The student should now endeavour to familiarize his ear with the sound of the Subdominant and Dominant triads in relation to that upon the Tonic. The two Cadences which produce the impression of conclusion or repose illustrate this relationship very clearly :—



The expectant, inconclusive sound of the Dominant triad,* as contrasted with the restfulness of that on the Tonic—heightened by the relative rhythmic strength of the two chords—will hardly escape observation. The Subdominant triad, while less expectant than that of the Dominant, contains sufficient of the quality of *movement* for it to be impossible as the final chord in any important section of a composition, and shares with the Dominant the desire ultimately to reach the Tonic, *e.g.*—



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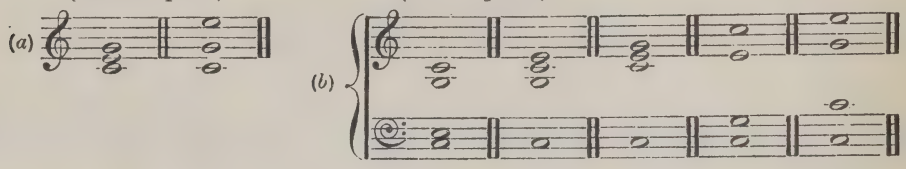
* Largely due to the presence of the "active" Leading-note in the chord.

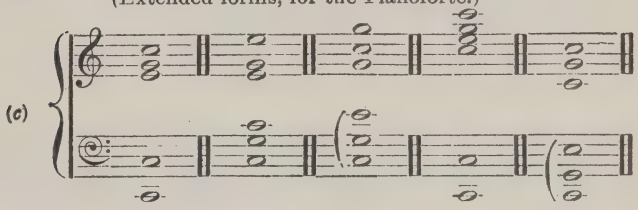
7. The foregoing examples will have shewn that the notes of a triad may be arranged in several different ways—in other words, that it is not desirable (or possible) for them always to be placed in the order of { 5th. / 3rd. / root. }

The following are a few of the forms in which the Tonic triad in the key of C major, in direct (or "root") position, (*i.e.*, with its root in the bass or lowest part), may appear :—

(In three parts) (In four parts.)



(Extended forms, for the Pianoforte.)

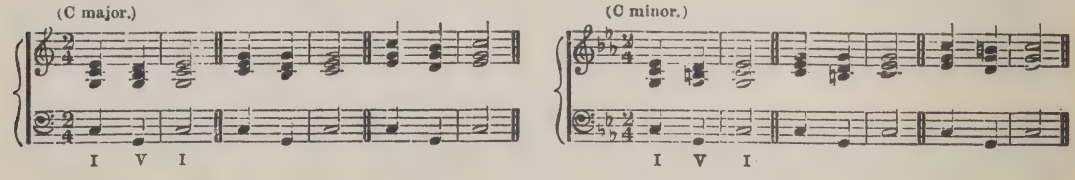


(*See* Appendix B.)

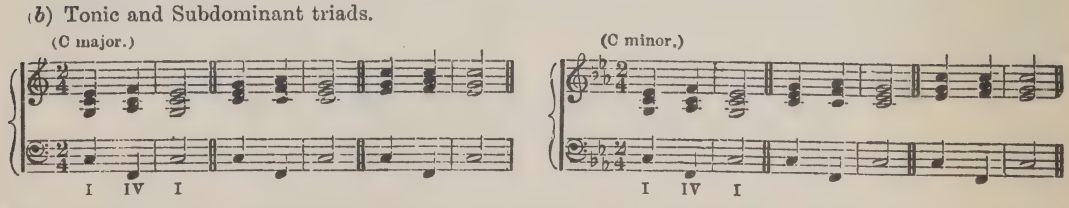
8. In order to secure the smoothest and most musical progression from chord to chord, it is necessary that the parts of which they consist should move as easily and naturally as possible. The following examples indicate the simplest connexions between (*a*) Tonic and Dominant, (*b*) Tonic and Subdominant, harmonies.*

N.B.—The chords are here arranged in four parts for the pianoforte, in what is usually known as "Close position." For ease and convenience, the three upper parts are given to the right hand, the bass only to the left. Each example should be played many times, and transposed into other keys.†

(*a*) Tonic and Dominant triads.



(*b*) Tonic and Subdominant triads.



* Notice, in these progressions, that no part save the bass moves by more than the step of a 2nd.

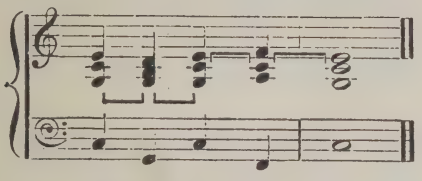
† It is of the first importance that this transposition should be carried out at the pianoforte. The purely notational act of *written* transposition should be used solely as a means of memorizing the effect of any particular progression in various keys, and thus of aiding the connexion between "sound" and "symbol" in the pupil's mind.

9. In four-part harmony it is clearly necessary for one of the notes of a triad to be *doubled* (*i.e.*, used more than once in the same chord.) The best note to double, in the great majority of cases, is the *root.** (See above examples.)

N.B.—The Leading-note of the key, owing to its sensitive nature, and its special tendency to rise to the key-note, should not be doubled. (See Chapter I. Sec. 3 (*c*).)

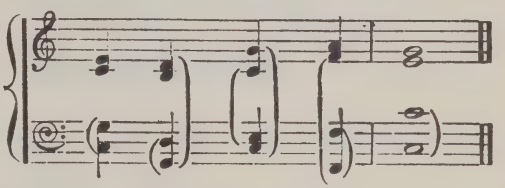
10. It will also be seen that each pair of chords in the examples in Sec. 8 possesses *one note in common*, and that this note is given to the same part (or voice) in each chord, as a connecting link, (or "binding-tone") between the two. By this means the danger of faulty progression is minimized, and the smoothest movement of the parts secured. Compare the following examples :—

(*a*) (Good)



(The square brackets shew the "binding-tones.")

(*b*) (Bad)



(Consecutive 5ths and 8ves in several places.)

*** Note that, although there is a 5th and an 8ve in each chord in Ex. (*a*), they do not occur between *the same two parts* of the harmony in any two succeeding chords, and so do not cause "consecutives."

EXERCISES ON THE CONNEXION OF (*a*) TONIC AND DOMINANT, (*b*) TONIC AND SUBDOMINANT, TRIADS.

A. (i) Play the Tonic triad in various major and minor keys, in the form shewn in Sec. 8 above (*i.e.*, with the *bass* only in the left hand, and the three upper parts in the right hand). Place at various times the root, 3rd and 5th at the top.†

(ii) Play the Subdominant triad similarly, in various keys.‡

(iii) Play the Dominant triad similarly, in various keys.‡

B Play, in various major and minor keys, the following successions of chords, arranging the upper parts in the several ways shewn in Sec. 8 above :—

(i) I V; I IV; IV I; V I.

(ii) I IV I; I V I; IV I V I; V I IV I.

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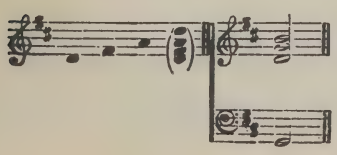
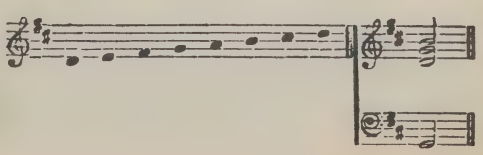
* Exceptions to this rule will be met with later on. For the present it should be strictly observed.

† The student should aim at executing these first three exercises (i), (ii), and (iii) with readiness and confidence. Such facility at the key-board is of the highest importance to the musician.

‡ In order to feel the true relationship of these chords to their key-centre, it will be well to precede the playing of each by sounding either (i) the notes of the Tonic chord in arpeggio, *e.g.* (Key D) :—



or (ii) the entire scale, thus :—

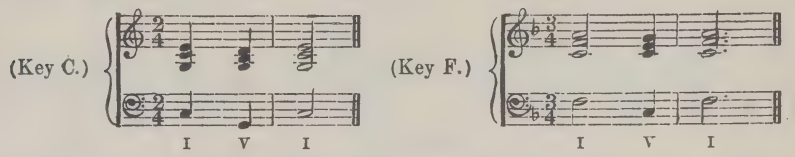


C. Harmonize these melody-notes (in major or minor keys), with Tonic, Subdominant, and Dominant triads; use various times, letting the last chord fall upon a strong accent in each case.

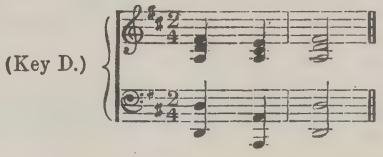
(i) 3 2 3; 3 4 3; 5 6 5; 8 7 8.

(ii) 4 3 2 3; 5 6 5 5; 8 8 7 8; 2 3 4 3.

N.B.—Whereas Roman numerals will always be used in the present volume to imply the *harmonies* of a key, melody-notes will be indicated by Arabic figures, representing the various degrees of the scale, as here. The following examples shew two different arrangements, as regards time, of Ex. (i) in Sec. **C**:—

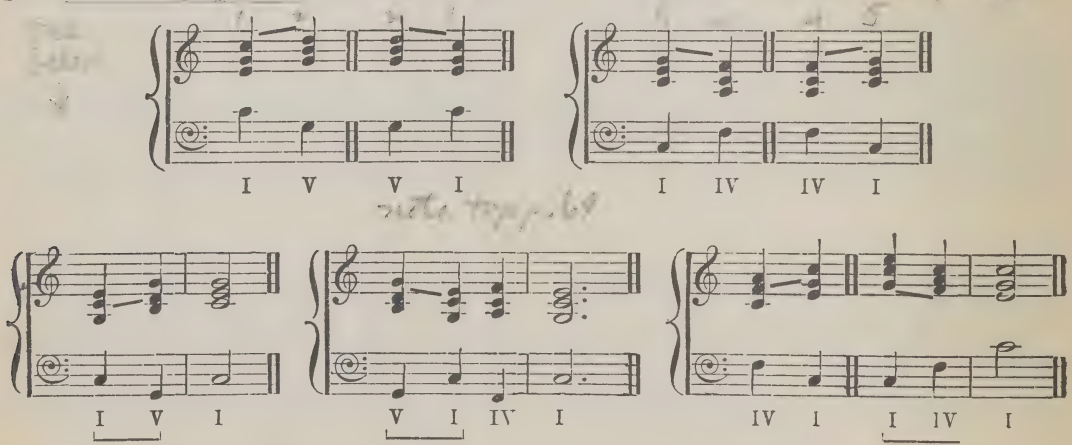


The bass-part may be played in 8ves, in the manner often found in Pianoforte music, *e.g.*—



In such a case the harmony is complete without the doubling of the bass-part, which is merely strengthened by this means. Such 8ves do not constitute a case of "consecutives."

THE RELEASE OF THE "BINDING-TONE."

11. Although the retaining of a common note, or "binding-tone," in one of the parts of the harmony usually produces the smoothest connexion between any two successive chords, this plan is not always possible when they are placed in "close position," *e.g.*—*

N.B.—The impossibility of using the "binding-tone" arises, as will be seen from the above passages, when the 1st and 2nd degrees of the scale occur in succession in any part, in passing between Tonic and *Dominant* harmonies; also wherever the 4th and 5th degrees so occur, in passing between Tonic and *Subdominant* harmonies.

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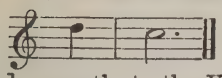
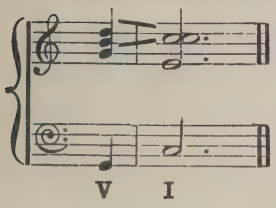
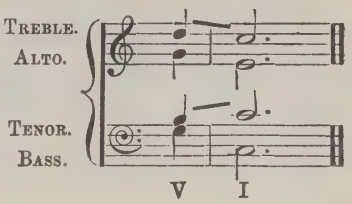
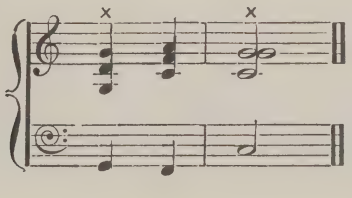
* The Examples given here are equally available in the Minor key.

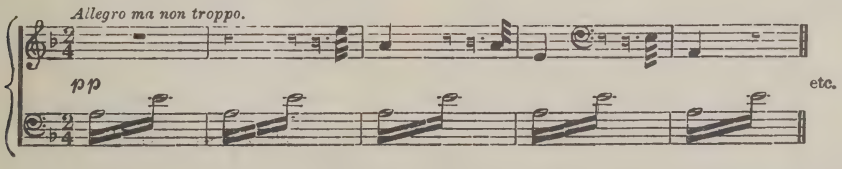
12. If, at a Perfect Cadence, the melody ends with the 2nd of the scale falling to the 1st, thus :  the *5th of the Tonic chord has to be omitted*, if the Leading-note is to proceed correctly to the Key-note, *e.g.*— note bot. p. 66



This will be seen more clearly when the chords are arranged for four *voice-parts*,* thus :—

13. Although the 5th of any triad may thus be omitted, and the root used thrice, the 3rd should always be present, otherwise the result is bare and empty :—



N.B.—This rule, like many others, is sometimes set aside by experienced composers for some special effect of colour or "atmosphere." Beethoven, for instance, creates a feeling of dim vastness in the opening of his 9th Symphony, by omitting the 3rd from the Dominant triad of D minor :—



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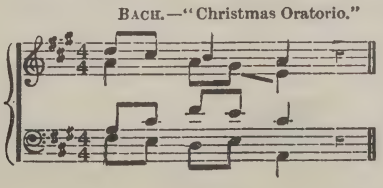
* Bach and other writers sometimes allow the Leading-note to fall, even in a vocal cadence, thus :—



in order to obtain the fuller effect of the complete Tonic chord. The student is advised not to use this licence at the present stage of his work, as it is most important for him to get into the habit of *listening* carefully for the natural melodic tendencies of those degrees of the scale which are more essentially sounds of movement or activity, (See Chap. I. Sec. 3. f.n.)

FURTHER EXERCISES ON THE CONNEXION OF (*a*) TONIC AND DOMINANT, (*b*) TONIC AND SUBDOMINANT, TRIADS.

D. PLAY, in various major and minor keys, and in four parts, the following successions of chords, in a manner similar to that in preceding exercises.

N.B.—The small Arabic figures above the Roman numerals indicate the required melody-notes. Use various time-schemes.

(i) $\overset{1}{\text{I}}\ \overset{2}{\text{V}}\ \overset{3}{\text{I}}$; $\overset{3}{\text{I}}\ \overset{4}{\text{IV}}\ \overset{5}{\text{I}}$; $\overset{5}{\text{I}}\ \overset{6}{\text{IV}}\ \overset{8}{\text{I}}$; $\overset{5}{\text{I}}\ \overset{7}{\text{V}}\ \overset{8}{\text{I}}$.

(ii) $\overset{3}{\text{I}}\ \overset{5}{\text{V}}\ \overset{5}{\text{I}}\ \overset{6}{\text{IV}}\ \overset{5}{\text{I}}$; $\overset{3}{\text{I}}\ \overset{4}{\text{IV}}\ \overset{5}{\text{I}}\ \overset{7}{\text{V}}\ \overset{8}{\text{I}}$; $\overset{4}{\text{IV}}\ \overset{5}{\text{I}}\ \overset{6}{\text{IV}}\ \overset{8}{\text{I}}\ \overset{7}{\text{V}}$; $\overset{7}{\text{V}}\ \overset{8}{\text{I}}\ \overset{6}{\text{IV}}\ \overset{4}{\text{IV}}\ \overset{5}{\text{I}}$.

E. Harmonize these melody-notes at the pianoforte (in major and minor keys,) with Tonic, Subdominant and Dominant triads. Use various time-schemes.

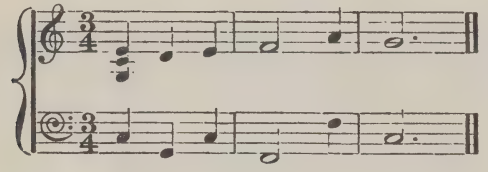
(i) 3 4 5; 5 4 3; 8 6 5; 7 8 6; 3 2 1
Perf. Cadence.*

(ii) 3 2 1 2 3; 5 4 5 6 5; 1 2 3 4 5;

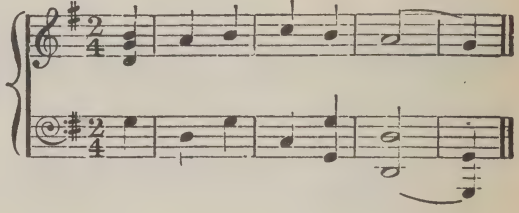
5 4 3 2 1; 5 6 8 6 5; 5 3 4 3 5 2 3.
Perf. Cadence.*

F. Add two inner parts to the following passages, at the Pianoforte. Play the three upper parts with the right hand, the bass only with the left (as in previous exercises). Afterwards write out each exercise, as a test of memory, placing the three upper parts on the Treble staff.

1.

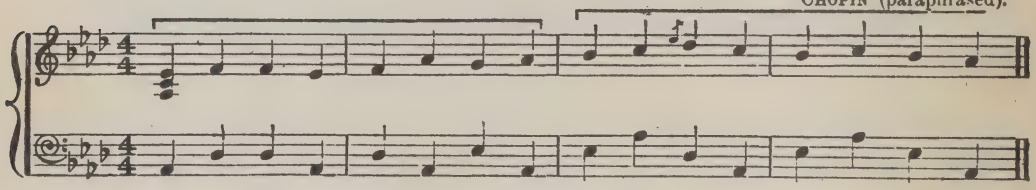


2.

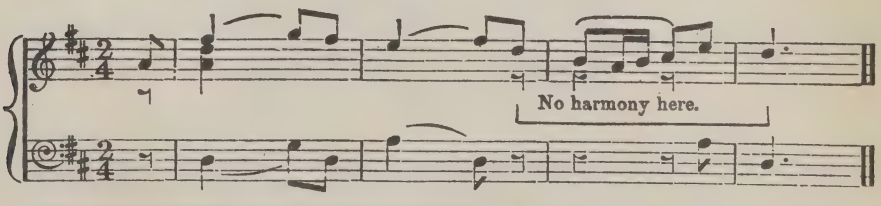


CHOPIN (paraphrased).

3.

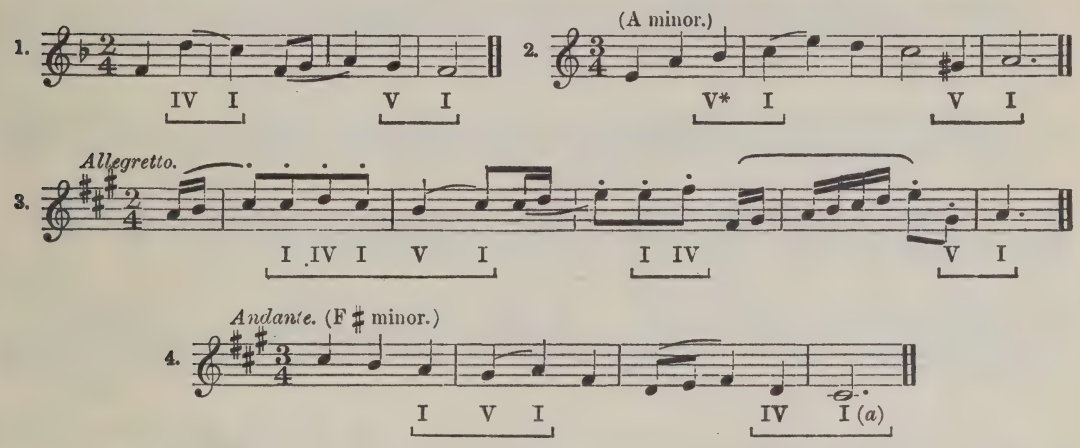


4.

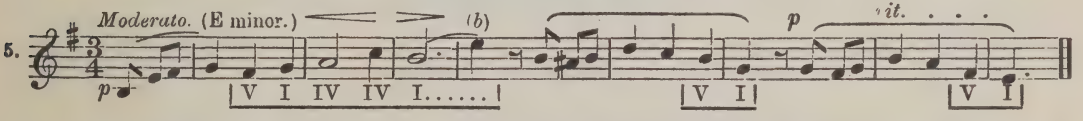


* Be careful as to the progression of the Leading-note.

G. Add harmonies at the places indicated. Arrange the chords as in previous exercises.

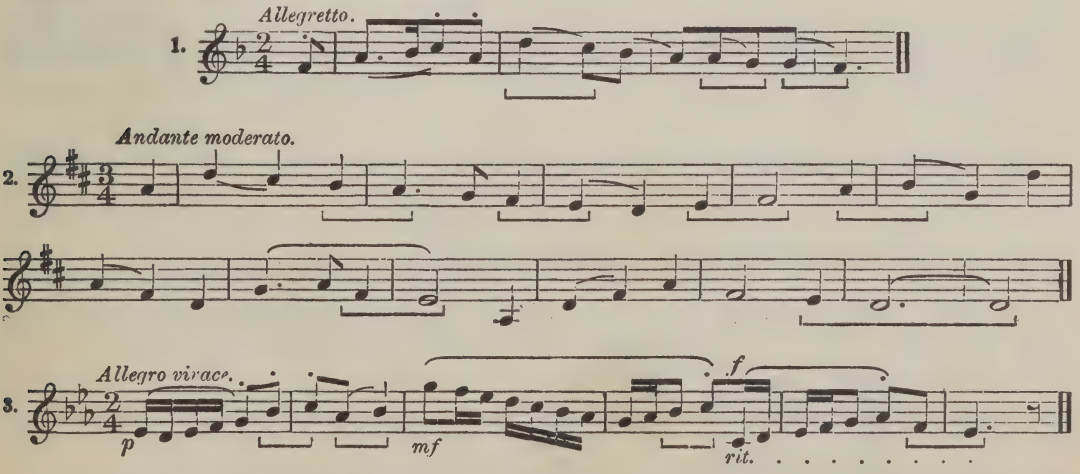


(*a*) Finish with a *major* chord of the Tonic. When the Plagal cadence (IV—I) is met with—as here—at the conclusion of a piece in a minor key, the 3rd of the Tonic chord is far more often than not *major*, instead of minor. This major 3rd is, for some unexplained reason, often spoken of as the "Tierce de Picardie," (or "Picardy 3rd").

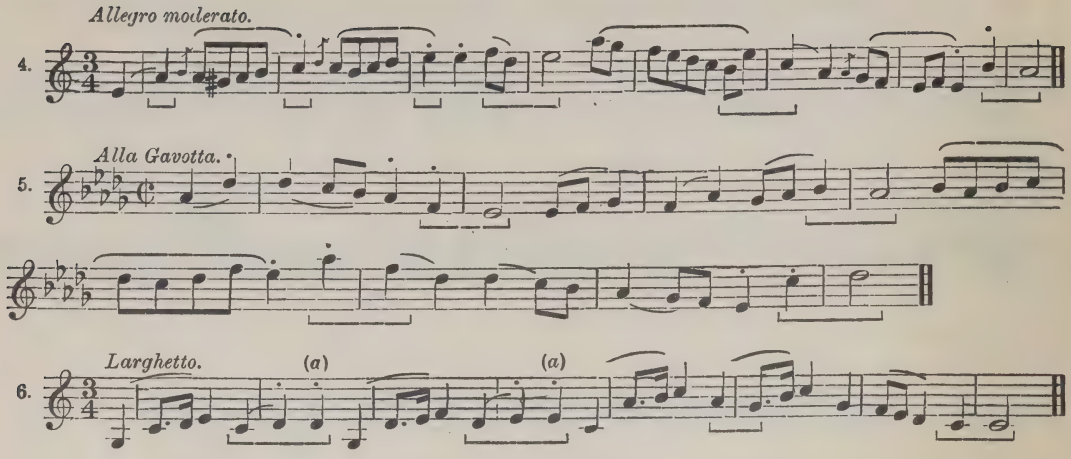


(*b*) Shift the position of the two inner notes of this chord, when the treble moves up to the E, sustaining the bass note.

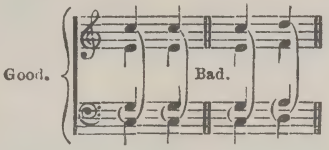
H. Using only the chords of the Tonic, Subdominant and Dominant (I, IV and V) in root-position, harmonize the points marked |___| in the following melodies. (*N.B.*—Do not use IV and V in succession.)



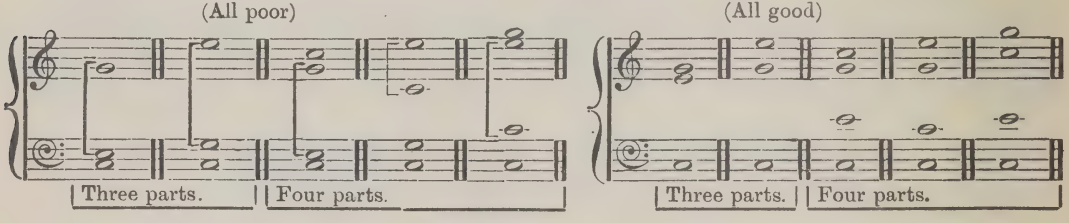
* Remember that the Dominant chord (V) in a minor key is a *major* triad, whose 3rd (the leading-note) requires an accidental. This will not be specially indicated in future exercises; the student's feeling for "key" *must* be his guide, and be sufficient to prevent his playing or writing a minor triad in such cases.



(*a*) Repeat the chord taken upon the first beat of the bar. The *repetition* of an 8ve or 5th does not constitute a case of "consecutives," *e.g.*—

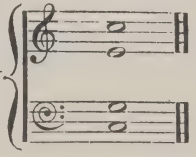


ON WRITING HARMONY FOR VOICES.

14. In arranging the notes of a chord for *voices*, it is important to avoid uncomfortable gaps between the upper parts. As a rule, the distance of an 8ve should not be exceeded between any two adjacent voices, save between the *Bass* and the part next above it :—

15. If a chord is arranged for three parts only, these voices* will be :—
3. Treble.
2. Alto (or Tenor).
1. Bass.

If four are used, the following order is observed :—
4. Treble.
3 Alto.
2. Tenor.
1. Bass.

In the latter case, it is customary (when writing in what is known as "short score,") to place the Treble and Alto on the upper of two staves, and the Tenor and Bass on the lower, thus :—

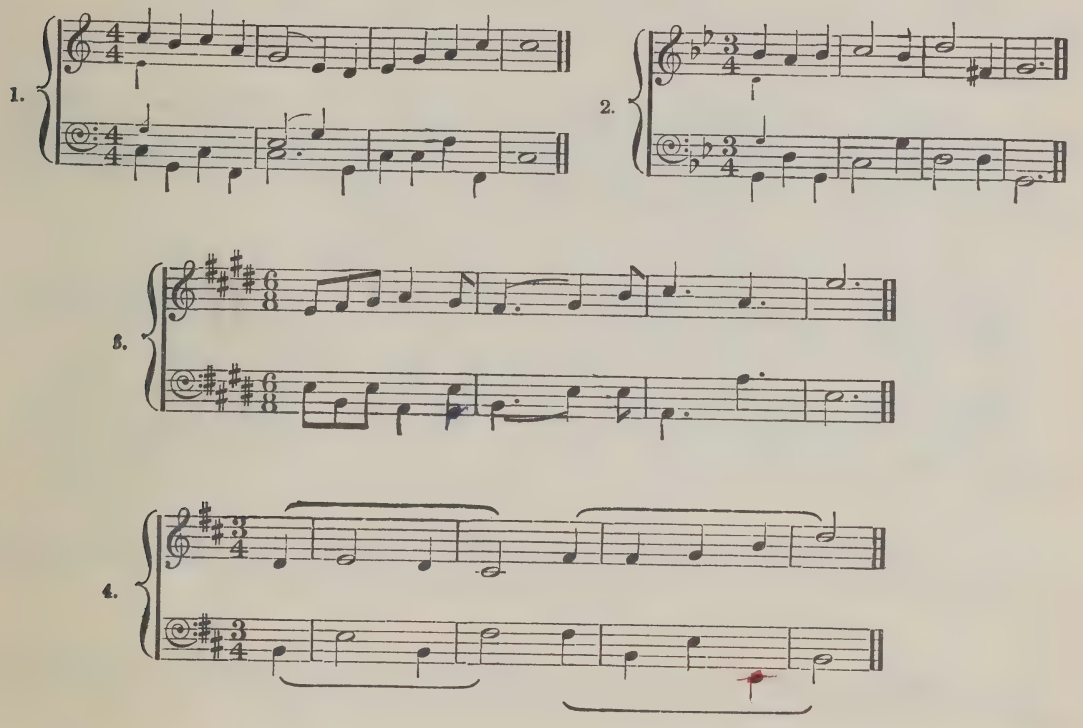


* *See* Chap. II., Sec. 11 for compass of each voice.

PREPARATORY EXERCISES IN VOCAL WRITING.

I. Transcribe for four voices (Treble and Alto on the upper staff, and Tenor and Bass on the lower), several of the preceding exercises.

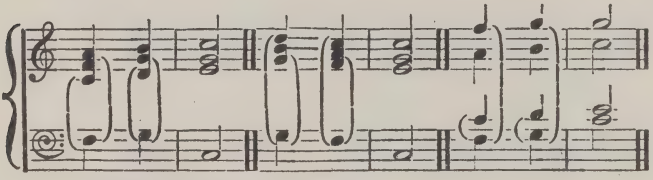
J. Add the Alto and Tenor parts to the following passages, making as smooth and "singable" a connexion between the various chords as possible :—



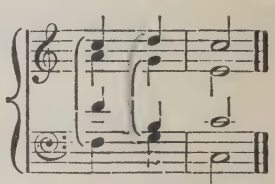
CHAPTER X.

FURTHER USE OF THE PRIMARY TRIADS.

1. Although it is comparatively easy to obtain a smooth and musical connexion between (i) Tonic and Dominant, (ii) Tonic and Subdominant harmonies, a good deal of care is needed when the Subdominant and Dominant chords occur in succession. These two triads possess no "common" note, or "binding-tone," and there is always considerable danger of crude consecutive 5ths and 8ves, in passing from one to the other,* *e.g.*—



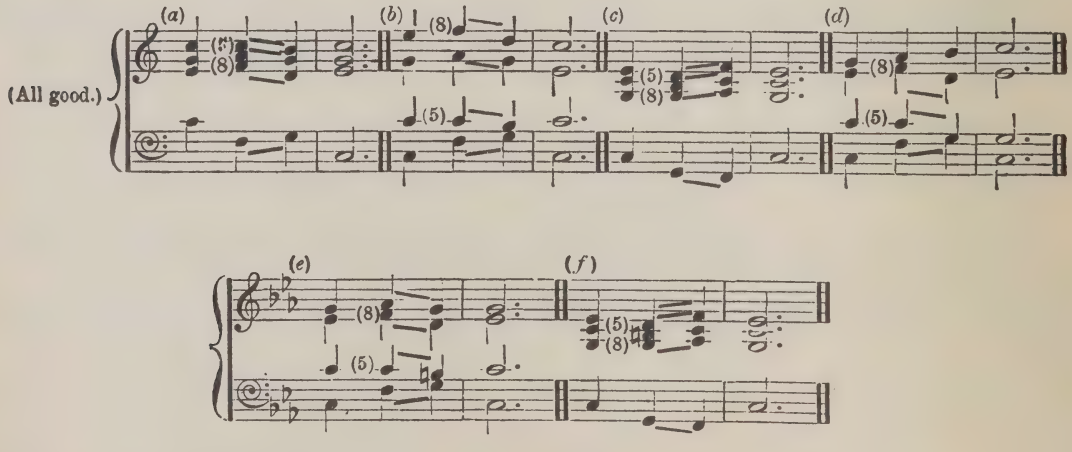
(Consecutive 5ths and 8ves.)



(Consecutive 5ths.)

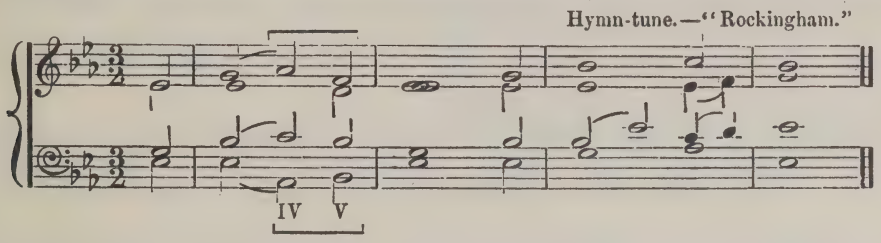
*** The above passages should not be merely looked at, but played many times, so that the effect of the "consecutives" may be realized aurally. The examples should also be played in C minor, by substituting A flat and E flat for A natural and E natural.

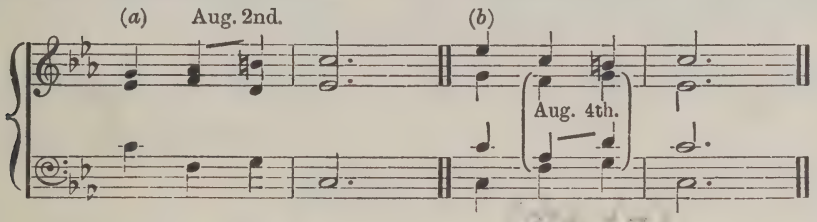
2. To remedy the faulty part-writing, it is best to make the parts above the bass (at any rate, the 5th and the doubled root) *move in contrary motion* to it, thus :—

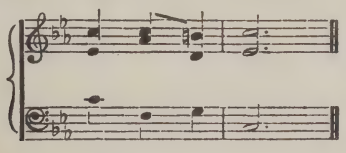


* The same difficulty arises (as will be seen later) whenever the roots of two successive triads lie a 2nd apart.

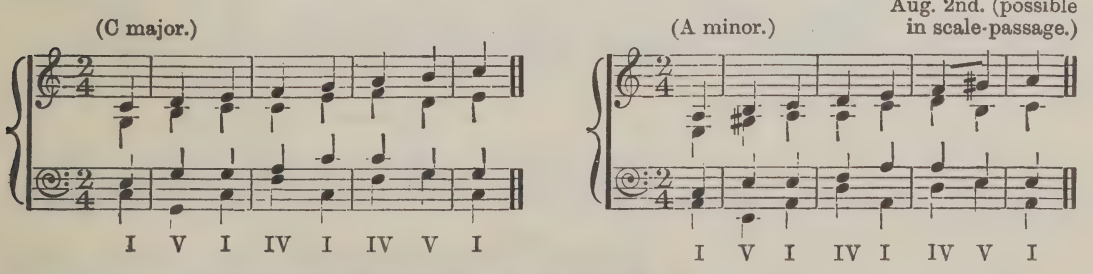
The following is a familiar instance of the use of the Subdominant and Dominant harmonies taken in succession :—



3. In the minor key, extra care needs to be used in connecting the above chords, in order to avoid the leap of an augmented interval in any of the parts (*see* Chap. I, Sec. 3), *e.g.*—

It is useful to notice that, in producing such augmented intervals, either the 6th or 7th degree of the scale is concerned. Therefore, remember (i) that each of those degrees requires attention as to the manner in which it is approached and quitted, and (ii) that it is a safe general rule to reach the Leading-note of a minor key *from above*, rather than from below :—



Compare with Ex. (*a*) in Sec. 3.

4. It is obvious that, with the chords of the Tonic, Subdominant and Dominant at our disposal, it is possible to harmonize the whole of the diatonic scale :—

but the above harmonization must not be taken as an ideal, or even a desirable, one. The bass, which (as has been seen in the two-part melodic work) should be melodious in its movement, is far from satisfactory from that point of view ; and the passage must be taken merely as an illustration that the three harmonies under consideration—the Primary triads, as they are termed—include all the sounds contained in the diatonic scale.

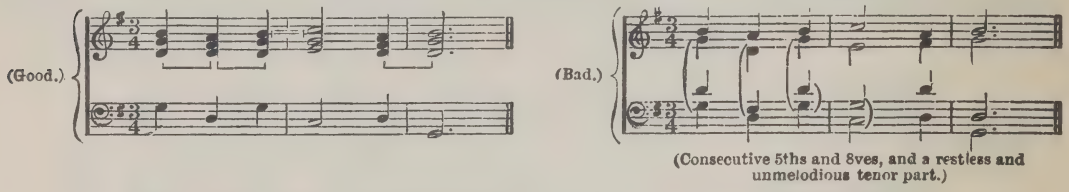
*** Compare the bass of the foregoing examples with that of the two-part harmonization of the ascending scale given in Chap. II., Sec. 5.

EXERCISES ON THE USE OF THE THREE PRIMARY TRIADS.

A. Play the examples given in Sec. 2 above *in all keys*, and memorize them. (p. 74)

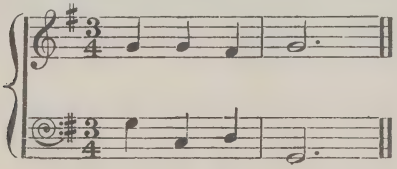
B. Complete the following passages as indicated. The parts necessary to complete each exercise should first be *written*, for practice in correct part-writing. The exercises should afterwards be *played*, and their effect on the ear carefully noted.

*** Remember that, in order to obtain a smooth and flowing movement of the parts, it is well to *avoid large leaps*. In four-part harmony the best course usually is (*a*) to make use, where possible, of the idea of the "binding-tone" between successive chords*; (*b*) to let the remaining notes of the first chord move to the *nearest* notes of the next chord that may be possible, *e.g.*—



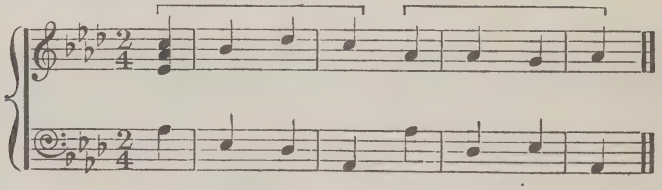
N.B.—The "binding-tones" are indicated by a ⌊___⌋.

(i) Add two middle parts (on upper staff).

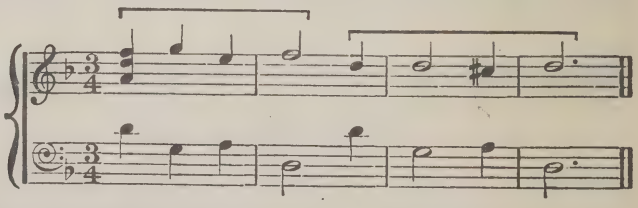


(Work this exercise also in G minor.)

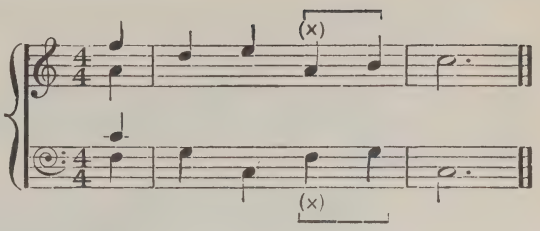
(ii) Add two middle parts (on upper staff).



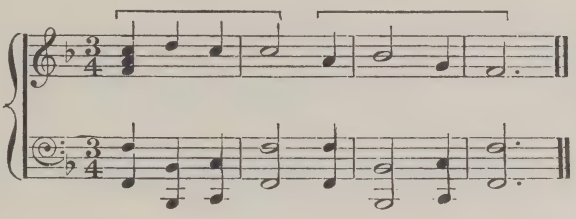
(iii) Add two middle parts (on upper staff):



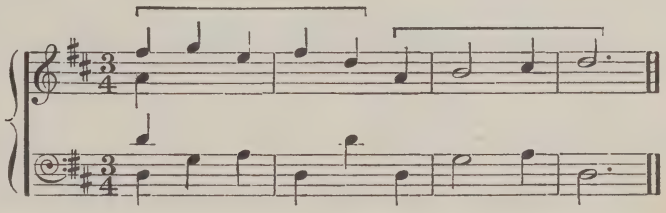
* This recommendation is to be thought of as applying to the early stages of the student's work, and as being likely to prevent awkwardness of part-writing. Later, as he gains experience, it will be possible (and most desirable) for his parts to move more freely, for the sake of increased interest. Even at the stage represented by the present chapter he should endeavour to bring to bear upon his four-part exercises the idea of *melodic* movement, especially as regards the outside (*i.e.*, the highest and lowest) parts of the harmony

(iv) Add an Alto *voice-part* on upper staff, and a Tenor on lower staff:

(×) The part-writing here needs great care; (*See* Ex. (*d*) in Sec. 2 above).

(v) Add two middle parts (both for the right hand) on upper staff.



(Work this exercise also in F minor.)

(vi) Add Alto and Tenor *voice-parts*, as in example (iv).

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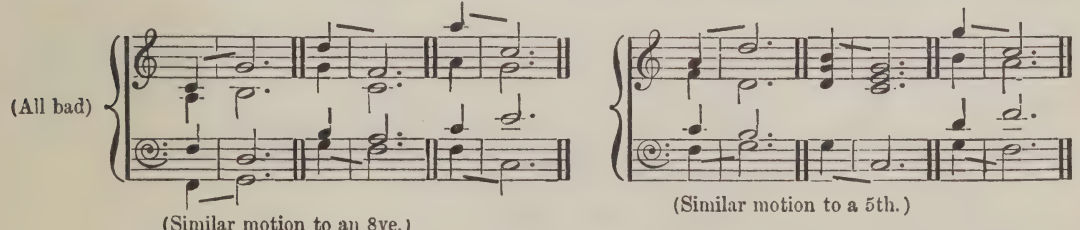
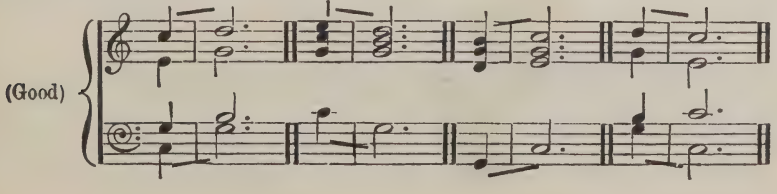
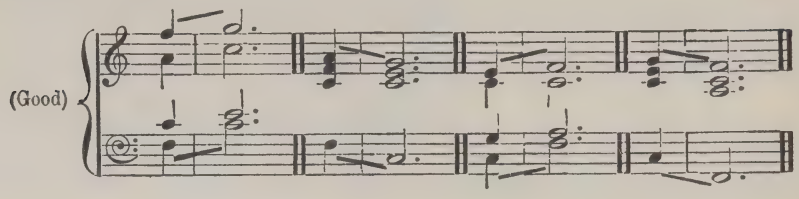
5. In the exercises that now follow, the student will have to construct the outside parts of the harmony, as well as the inner ones. He must, therefore, carefully bear in mind the following points, which refer to the production of a good melody and a good bass :—

(*a*) It is usually not advisable for the "extreme" (*i.e.*, the highest and lowest) parts of the harmony to approach an 8ve or a 5th *by similar motion, e.g.*—

(*b*) If, however, the highest part *moves by step*, the above restriction does not hold good between—

(i) Tonic and Dominant chords, *e.g.*—



(ii) Tonic and Subdominant chords, *e.g.*—



EXERCISES—(*Cont^d.*).

C. Play (in four parts) the following progressions in various major and minor keys. Play the three upper parts in the right hand, the bass only (which may be strengthened in octaves) with the left.* Arrange the examples in different times.

$$\overset{8}{\text{I}}\ \overset{8}{\text{IV}}\ \overset{7}{\text{V}}\ \overset{8}{\text{I}};\qquad \overset{5}{\text{I}}\ \overset{6}{\text{IV}}\ \overset{5}{\text{V}}\ \overset{5}{\text{I}};\qquad \overset{3}{\text{I}}\ \overset{4}{\text{IV}}\ \overset{2}{\text{V}}\ \overset{1}{\text{I}};$$

$$\overset{3}{\text{I}}\ \overset{2}{\text{V}}\ \overset{4}{\text{IV}}\ \overset{3}{\text{I}};\qquad \overset{5}{\text{I}}\ \overset{5}{\text{V}}\ \overset{6}{\text{IV}}\ \overset{8}{\text{I}};\qquad \overset{5}{\text{V}}\ \overset{6}{\text{IV}}\ \overset{5}{\text{I}}\ \overset{4}{\text{IV}}\ \overset{2}{\text{V}};$$

Imperf. Cadence.

D. Harmonize these melody-notes (in major and minor keys) with the Primary triads :—

3 4 2 3; 5 6 5 3; 8 8 7 8;

3 4 5 6 5 5; 3 2 4 3 1 1 7, 1.

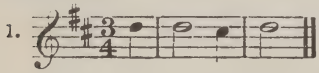
E. Arrange the exercises in (**C**) for four *voice-parts*, writing the Treble and Alto on the upper staff, the Tenor and Bass on the lower.

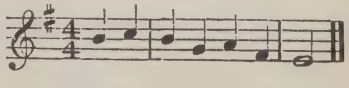
F. Harmonize the following melodic succession for four *voice-parts*, in the key of E flat major :—

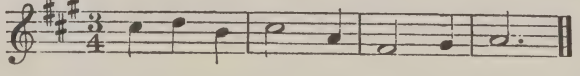
5 , 6 , 7 , 8 .

N.B.—Write this out in various other major keys.

G. Harmonize these melodic phrases, using only the three Primary triads, as in previous exercises.

1.  (Also in D minor.)

2.  (Also in E major.)

3. 

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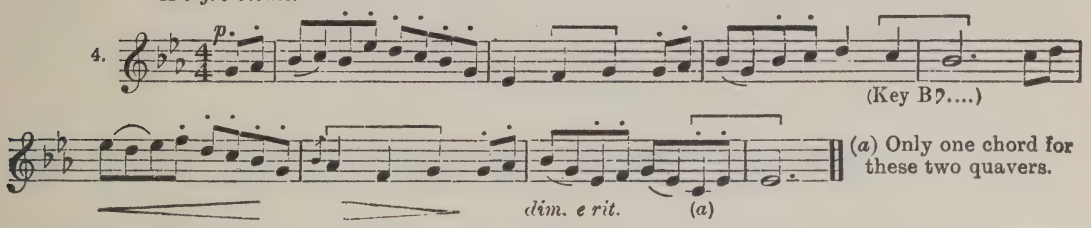
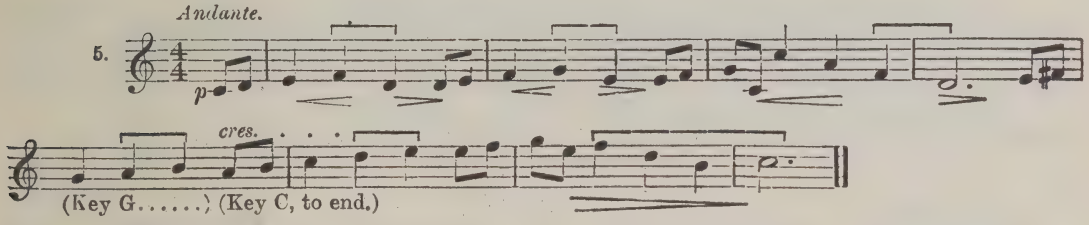
* For the description of the various numeral signs, see page 68.

N.B.—In the next three melodies, harmonize only those notes within the [ ].

Allegro vivace.

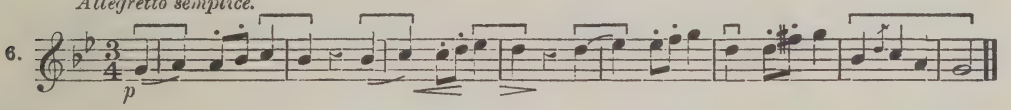
4.

Andante.

5.



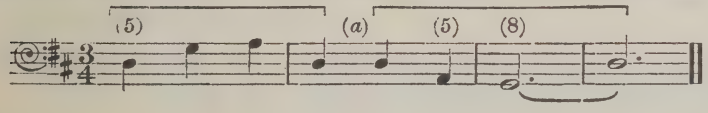
Allegretto semplice.

6.

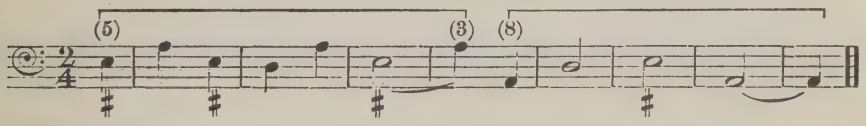


H. Harmonize these basses, using only the Primary triads. Make the highest part as melodious as possible. (*See* p. vii for meaning of (5), (8), etc. *over* the bass-notes.)

1.

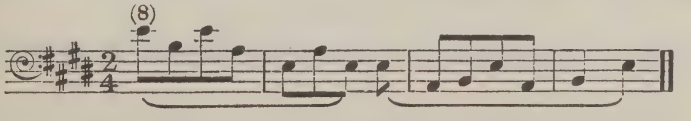


2.

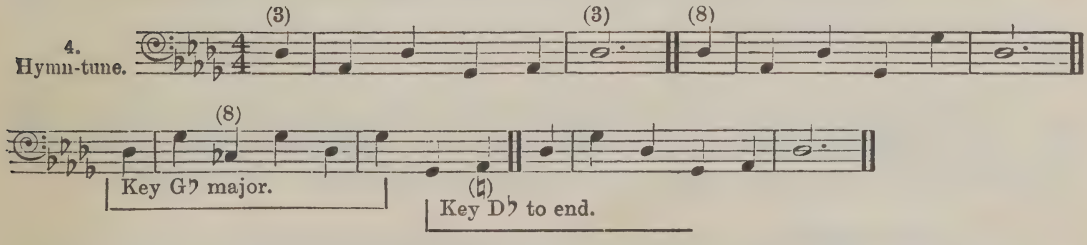


N.B.—The ♯ under the Dominant bass note indicates that the 3rd of the chord (the Leading-note of the minor key) needs a similar accidental.

3.



4. Hymn-tune.



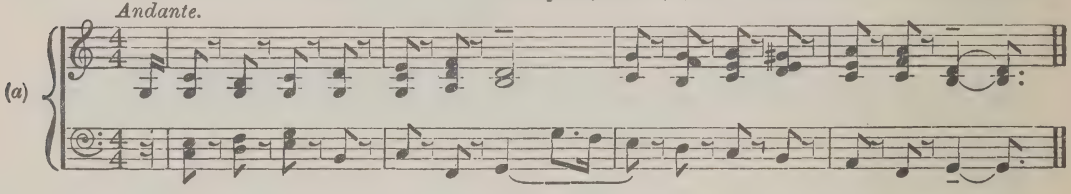
I. Endeavour to improvise short rhythmical phrases at the Pianoforte, using the chords and progressions thus far studied. The main object in doing this should be to obtain a necessary degree of fluency, therefore niceties of part-writing need not be considered too closely *at first;* but as soon as the student can think fairly easily at the key-board, such matters should, of course, receive careful attention.

CHAPTER XI.

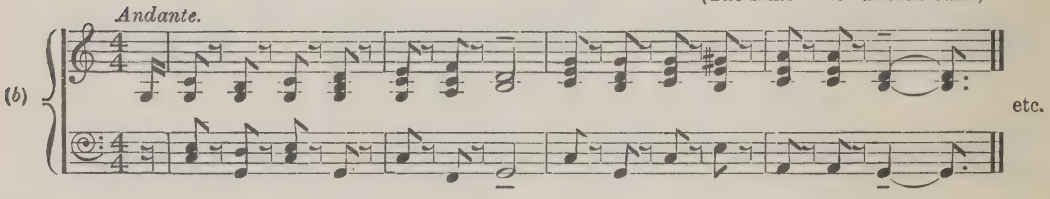
THE INVERSIONS OF THE PRIMARY TRIADS.

1. The student's exercises in two-part melodic writing will have shewn him that, to produce a really musical result, the movement of the bass is of paramount importance. If this bass-part does not possess the feeling of *purpose*, if it wanders aimlessly and unmelodiously from note to note, even the most beautiful and artistically-conceived tune it may accompany will be weakened and impoverished beyond belief. A comparison of the two succeeding examples will afford ample proof of this :—

Beethoven.—Sonata (Op. 14, No. 2.) (with bass as written by the Composer).



(The same—with altered bass.)



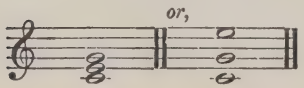
After the general effect of each of the above passages has been carefully noted, the *bass only* should be played. Two conclusions will follow :—

(i) That in (*a*) it is melodious, smooth and natural (owing to the happy mixture of leaps and "step-wise" movement) ;

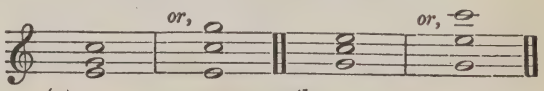
(ii) That in (*b*) it is awkward, ungainly and purposeless (owing to the constant leaps and meaningless repetitions).

2. It will be noticed that all the chords in example (*b*) are direct triads, (*i.e.*, triads having their root in the bass), and the effect is decidedly heavy. In order to produce a flowing bass-part it is usually necessary for some of the chords to be *inverted*. A chord is said to be inverted when any other note than its root is placed in the bass (or lowest) part, *e.g.*—

(Triad in direct, or "root," position.)

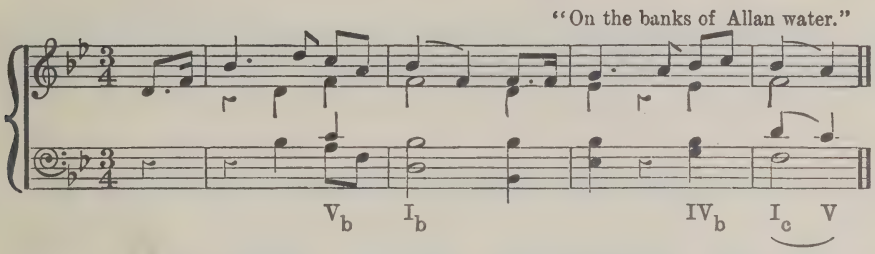


(The same in inverted positions.)



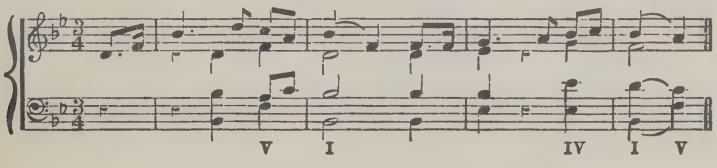
3. It is obvious that the number of inversions possible to a given chord will be one less than the number of different notes in the chord itself. A triad, having three such notes, will therefore have *two* inversions, described as its first and second inversions respectively. When the 3rd of a chord is placed in the bass, that chord is said to be in its *first inversion* (*See* Ex. (*a*) in Sec. 2); when the 5th is in the bass, it is spoken of as being in its *second inversion* (*See* Ex. (*b*) in Sec. 2).

4. The following extract will illustrate the use of the three Primary triads in an inverted form :—



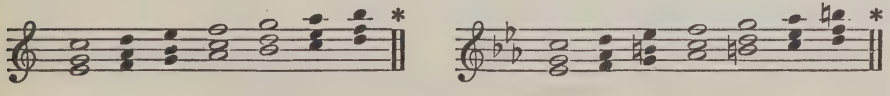
*** The letters (*b*) and (*c*) below the Roman numerals indicate that the chords are in their first and second inversions respectively, *e.g.*— V_b signifies the *first* inversion of the Dominant triad, I_c the *second* inversion of the Tonic triad, and so on.

The mental effect of these inverted chords should be carefully realized, and the example compared with the following, in which the clumsy and unmusical use of direct triads in corresponding situations will readily be felt :—



THE FIRST INVERSION OF THE PRIMARY TRIADS.

5. It is possible to use all the triads of the major or minor key in the first inversion, *e.g.*—

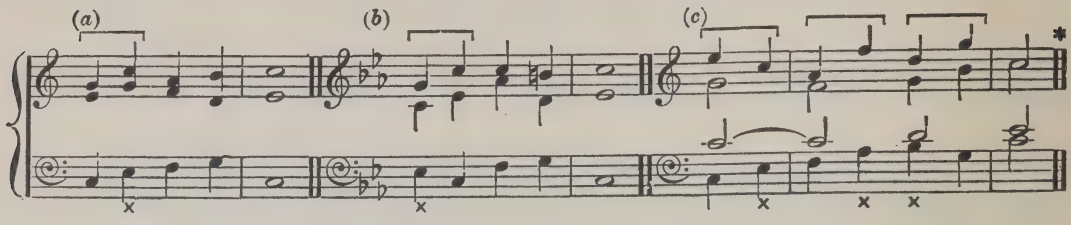


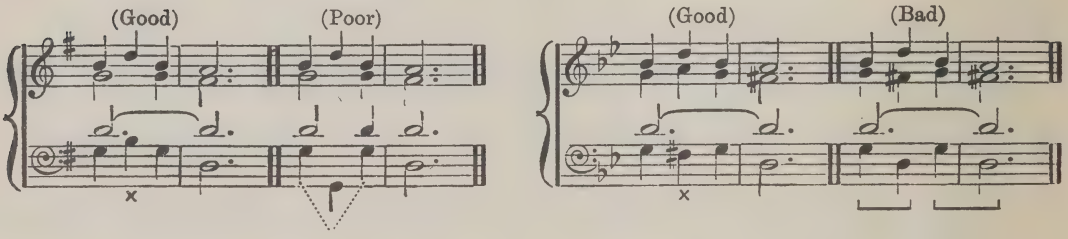
For the present, however, the student's exercises will deal only with the first inversion of the three Primary triads, viz. those of the Tonic, Subdominant and Dominant (indicated in the above examples by "open" notes).

* Compare these examples with the tables of triads in Chap. IX, Sec. 4).

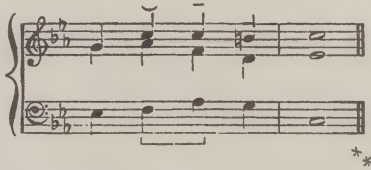
6. The introduction of "first inversions" is often advantageous—

(i) When the melody moves from one note to another of the same harmony :—



(ii) For the purpose of avoiding ungainly skips or monotony in the bass part :—

*** The student should study carefully the two examples in Sec. I. in connexion with the above remark.

N.B.—When two positions of the same chord are used in succession, *the first should not occur upon a weaker part of the bar* (*or beat*) *than the second*, as the rhythmic flow of the music is usually checked if a chord that is to be heard on a stronger beat is thus anticipated, or forestalled, on the previous weaker one, *e.g.* :—



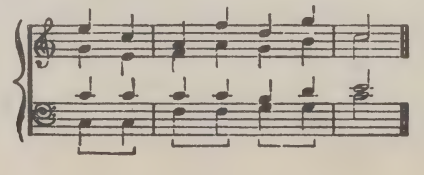
*** Compare this with Ex. (*b*) above

The two positions of the chord should always run from "strong" to "weak," thus: not from "weak" to "strong," thus:

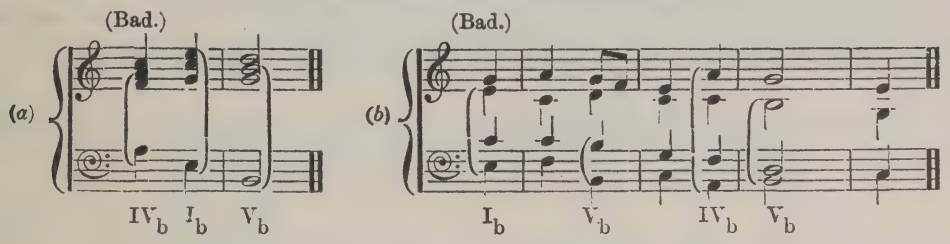
It may be taken as a useful hint that, if two melody-notes moving thus: can be regarded as belonging to the same harmony, it is often good (in order to avoid "fussiness" of effect), *not to change the harmony* at the weaker beat, but to use another position of the same chord—the direct position or the first inversion, as the case may be.

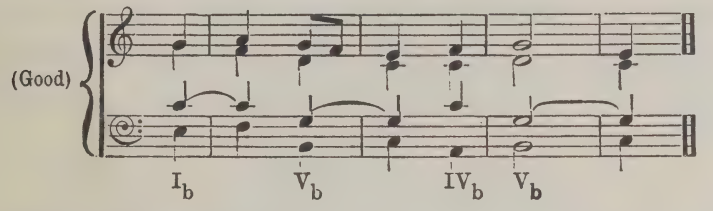
---

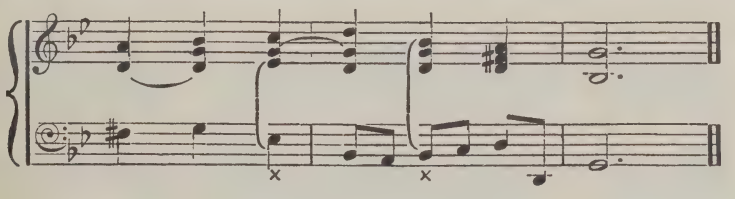
* Compare the movement of the bass in Ex. (*c*) with the following :—



7. The bass-note of the first inversion of a *major* triad should not be doubled, in the great majority of cases; the effect is nearly always rough and uncouth, *e.g.*—



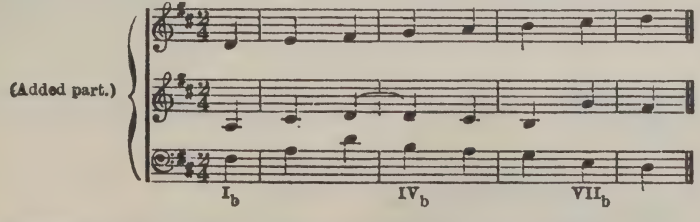
Either the 3rd or the 6th from the *bass-note* * (*i.e.*, the 5th or the root of the original triad) may, however, be freely doubled, and—save in the instances mentioned in Secs. 11 to 13—the first inversion of these chords will sound equally well with either the 3rd or the 6th at the top :—

*** Compare this example with Ex. : (*b*) above.

8. A *minor* triad may have the bass-note of its first inversion doubled at times, but this doubling needs care, and for the moment the student is advised to avoid it. (See, however, Chap. XIII, Sec. 6.) The following passage shews two instances of such doubling :—

9. The first inversion of a triad is frequently called a "chord of the sixth," or a "chord of the six-three." This of course arises from the fact that the intervals of the chord counted from its bass-note are respectively a 6th and a 3rd.†

---

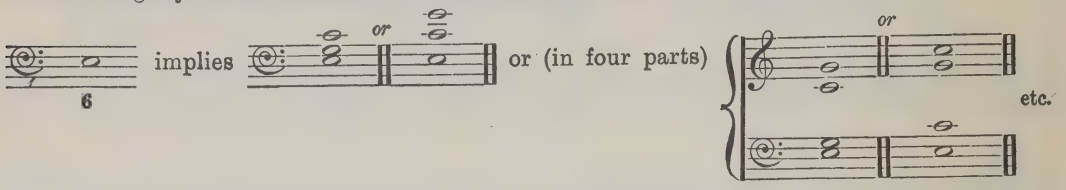
* Not from the *root*.

† The student will now begin to realize the harmonic significance of the *interval of 6th* which he has used from the first in his two-part melodic work. It really implies—in almost every instance—an incomplete *chord* of the 6th, and could be effectively filled up with a 3rd from the bass-note, as will be seen if we arrange Ex. (iii) of Chap. II., Sec. 5 for three parts instead of two :—



The remaining intervals of the original passage (viz., the 5th, 3rd, and 8ve) imply *direct* triads. The chord-basis of two-part writing will be increasingly evident as the various triads of the key are progressively studied in the following chapters.

10. Figures are often added under the bass-part of an exercise, and indicate the harmonies required from time to time, by specifying the intervals of the chords counted from that bass-part, which is then described as a *Figured Bass*. The figures $\frac{6}{3}$ (usually abbreviated into 6) therefore signify that a bass-note is to bear the first inversion of a triad, *e.g.*—

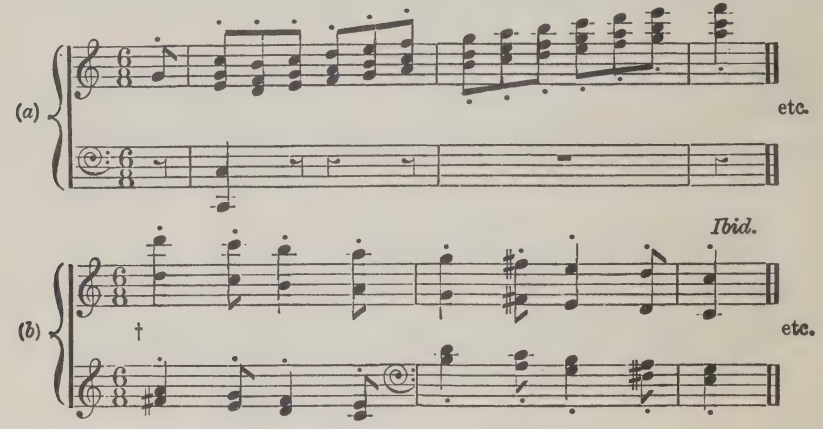


N.B.—An *unfigured* note in the course of a Figured Bass implies a triad in its direct (or root) position.

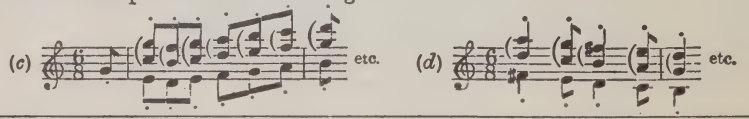
PROGRESSION OF PARTS.

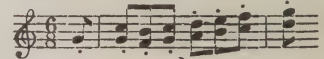
11. When two or more "chords of the sixth" occur in succession (especially on adjacent degrees, as in the well-known examples from Beethoven given below), it is necessary—in order to avoid "consecutives"—to place the 6th from the bass in the highest part (that is, above the 3rd from the bass)* :—

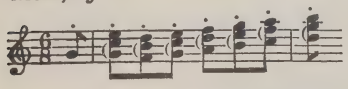
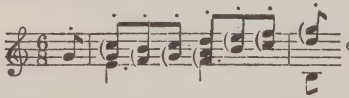
BEETHOVEN.—Sonata Op. 2, No. 3.



Compare the above examples with the following:—

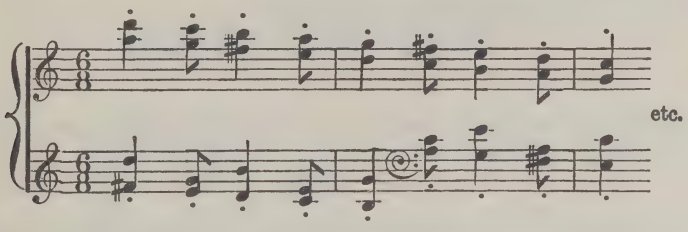


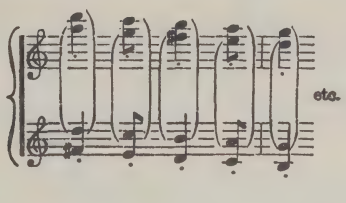
* It will be noticed that the two upper parts in the chain of "chords of the 6th" move in parallel 4ths. Although in two-part writing the interval of a 4th is dissonant and, as a consequence, a succession of bare 4ths such as the following would be exceedingly crude—  the crudity entirely disappears if a bass (moving at least as rapidly as the 4ths) is placed below them, as in the examples in Sec. 11. The addition of a similar part *above* the 4ths does not remove the bad effect, *e.g.*—

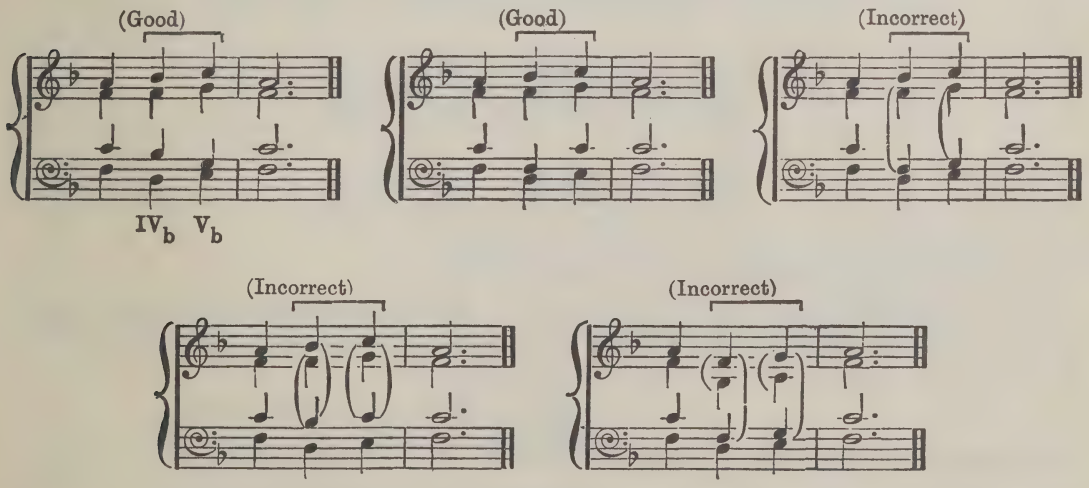
 neither does an added *Bass* which moves more slowly than the 4ths, *e.g.*— 

† Note that the harmony here is in three parts only, in spite of the strengthening of the top part in 8ves.

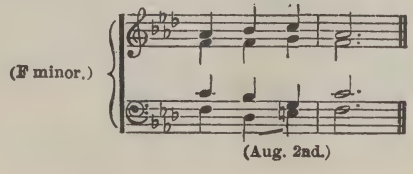
12. In three-part writing (which is often employed in music for the Pianoforte) there is little or no difficulty involved in a succession of chords of the 6th, provided that the above direction is followed; in four-part harmony the 6th should still be placed at the top, and the 6th and 3rd (or 3rd and 6th) doubled alternately in the middle parts. Thus, if example (*b*) were to be arranged for four *real* parts, the passage would conveniently take this form—

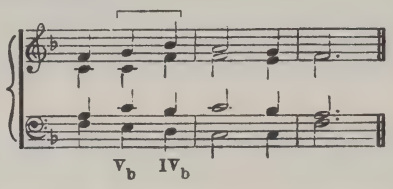


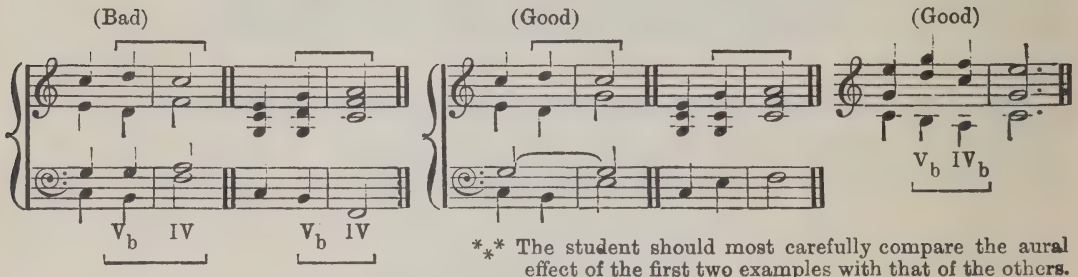
Lack of care in this matter of doubling will almost inevitably cause faulty part-writing, *e.g.*—

13. As for the present we are concerned only with the inversions of the three Primary triads, the progression that will need the most care in these respects is that between the first inversion of the Sub-dominant and Dominant chords of the major key,* *e.g.*—



* Obviously this progression cannot so well be taken in the minor key, owing to the augmented 2nd between the 6th and 7th degrees of the scale :—

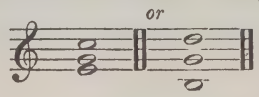


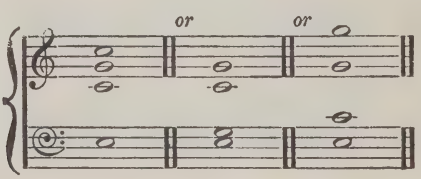
N.B.—The faults, it will be seen, arise in every instance from neglect of the directions given in Sec. 12. The following is, however, good :—

14. The following succession of chords, viz., V$_b$ to IV, should be avoided ;—



*** The student should most carefully compare the aural effect of the first two examples with that of the others.

EXERCISES ON THE FIRST INVERSION OF THE PRIMARY TRIADS.

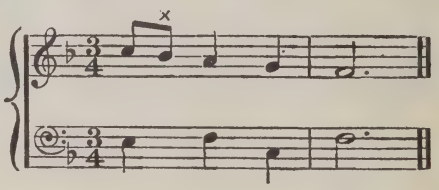
A. Play, as isolated chords, the first inversion of any of the three Primary triads in various keys—first in *three* parts, *e.g.*—  and afterwards in *four* parts, *e.g.*—



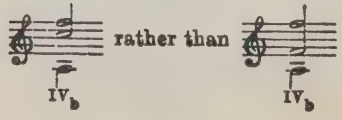
B. Complete the following passages, as directed.

*** Where any doubt could exist as to the use of a direct chord or of a 1st inversion, the latter is indicated by a Roman numeral followed by (b), *e.g.*— I$_b$ = 1st inversion of Tonic triad.

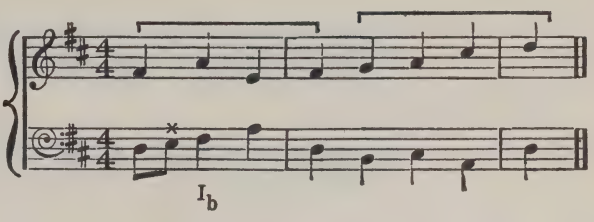
(i) (Add an Alto part, on upper staff.)



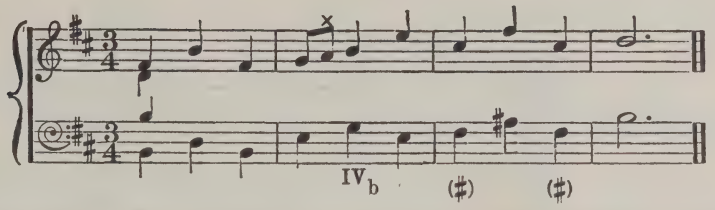
N.B.—When harmony is in 3 parts only, the inner part may leap more freely than in the case of 4-part writing. A chord in its first inversion usually sounds best when all its notes are present, *e.g.*—



(ii) (Add an Alto part, on upper staff.)

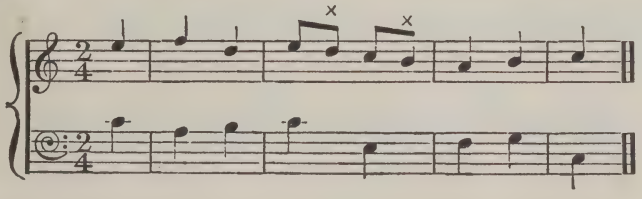


(iii) (4 vocal parts.)

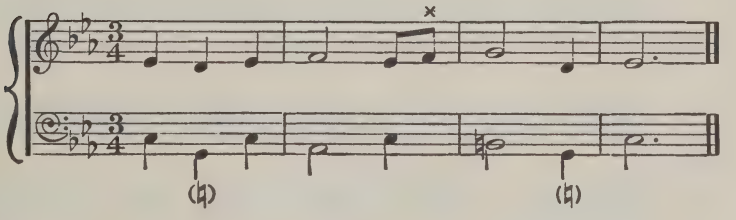


N.B.—An accidental under a bass-note signifies that the 3rd from that bass-note is to have a similar accidental.

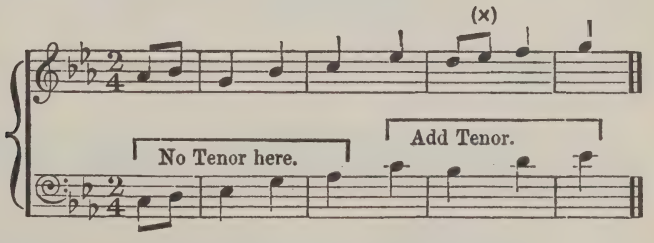
(iv) (3 parts.)



(v) (4 parts.)

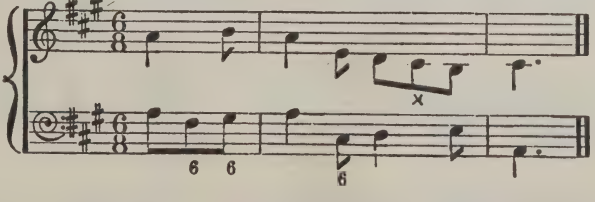


(vi) (3 and 4 parts, as indicated.)



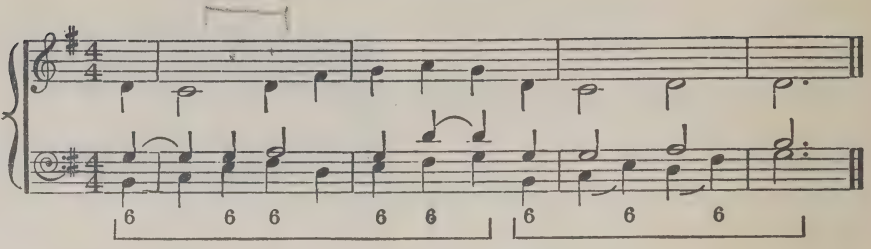
C. Write a melodious treble to the following figured and unfigured basses. Introduce occasional passing-notes.

(i) (3 parts only.)

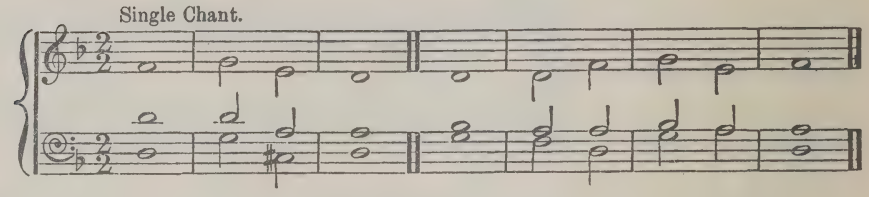


× Passing-note, not to be harmonized.

(ii) (4 parts.)

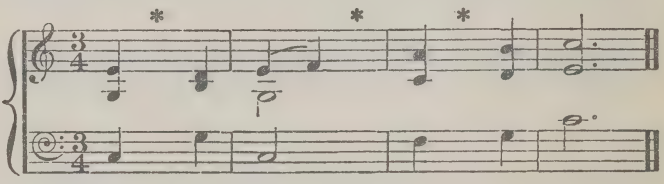


(iii) (4 parts.)

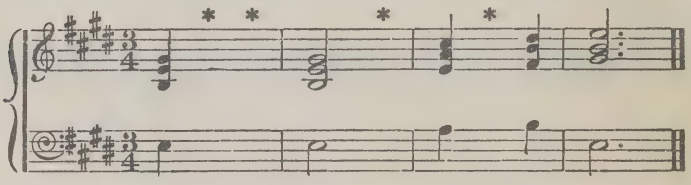


D. Insert suitable first inversions at the asterisks. Take care that the bass moves smoothly and melodiously.

(i) (3 parts.)



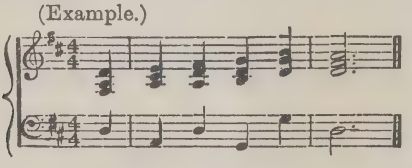
(ii) (4 parts.)



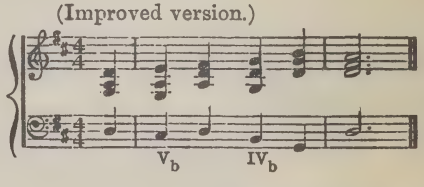
*** Play each of the above exercises also in the Tonic minor key.

E. Improve the following passages, modifying the position of some of the chords by the use of 1st inversions, so as to produce a more melodious bass-part. Do not alter the melody of the top part.

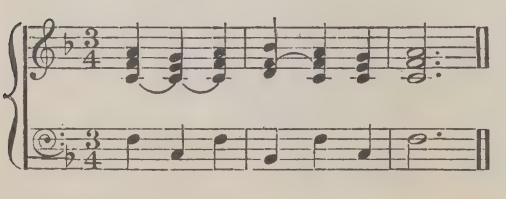
(Example.)



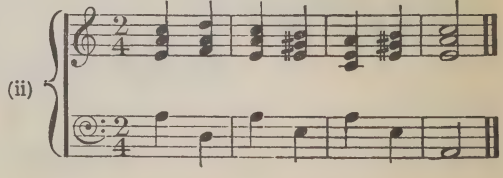
(Improved version.)

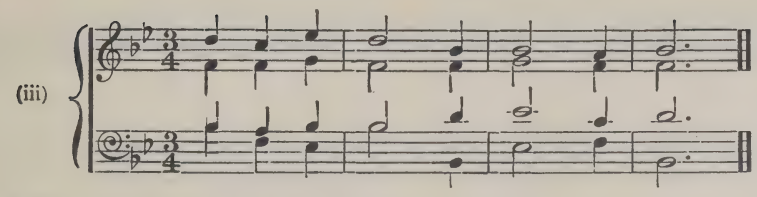


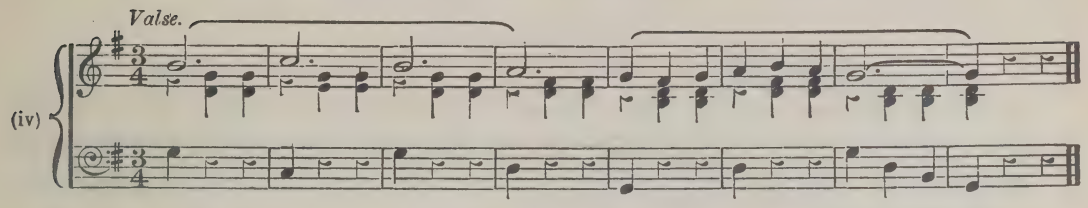
(i)



(ii)







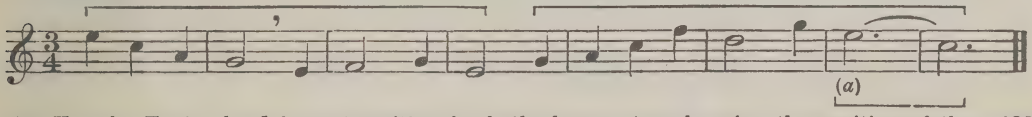
F. Harmonize the following melodies, using the three Primary triads (either in "root position" or in their first inversion, as you deem suitable). Take care that the bass runs melodiously.

(i) To be played in 4 parts, for the Pianoforte, and in various keys and times :—

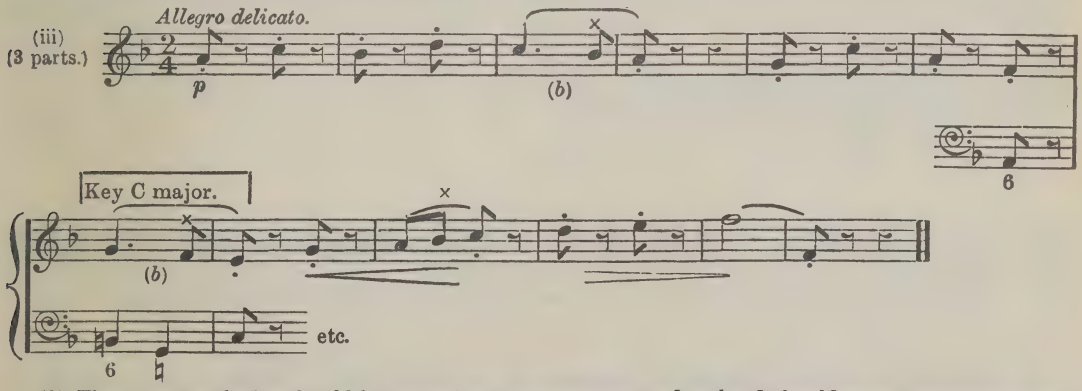
3 4 3 2 3 ; 3' 2' 3' 8 8 7 8 ; 3 2 4 3 ;

5 4 6 5 ; 3 5 2 3 ; 1 2 3 4 5 6 5 .

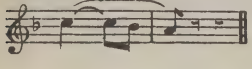
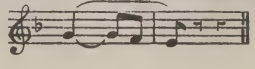
(ii) *In 3 parts only.* Try to make not only the bass but the middle part melodically interesting :—

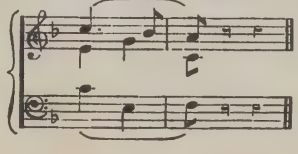


(*a*) Use the Tonic chord in root-position for both these notes, changing the position of the middle voice, so as to complete the final chord.

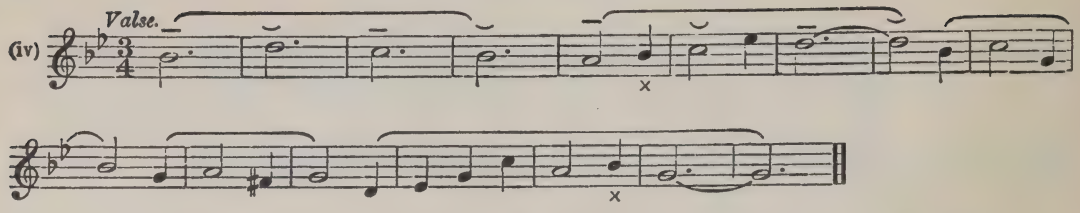


(*b*) The notes marked x should be treated as passing-notes, and a chord should occur upon the second beat of the bar as well as upon the first, in order to maintain the necessary movement during the time that the melody-note on the first beat is prolonged into the second. The dot in each case produces somewhat of the effect of a syncopation, the two passages being equivalent to

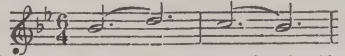

and

respectively. It is advisable, in such instances, for the harmony to move *with the beat*, thus :—



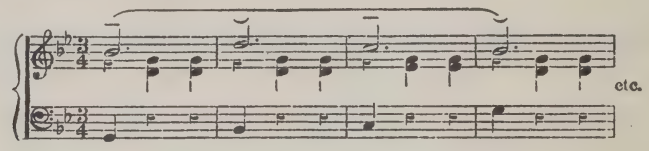
(iv)



× Passing-note.

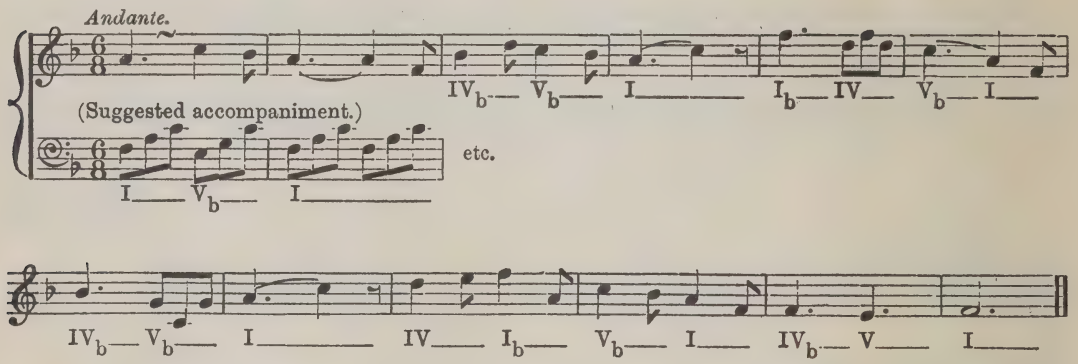
N.B.—Think of this exercise as written for the Pianoforte (mostly in 4 parts). Use *one* harmony in each bar, shifting the position of the middle notes of the chords when necessary. Remember that the modern Valse is virtually in $\frac{6}{4}$ time, two bars as written really making *one* bar as heard in performance, thus :—  etc. The varying weight of the ***written*** bars is indicated by the signs — and ‿, respectively signifying a stronger and a weaker bar.

Begin the harmonization like this :—



maintaining the Valse-like accompaniment in the R.H. part throughout. Take care to make the bass smooth and melodious ; the middle parts should move as quietly as possible, it is not necessary that they should possess definite melodic interest in a case such as this.

(v.) Harmonize the following in broken chords (as indicated in the first bar), using the harmonies implied by the Roman numerals :—



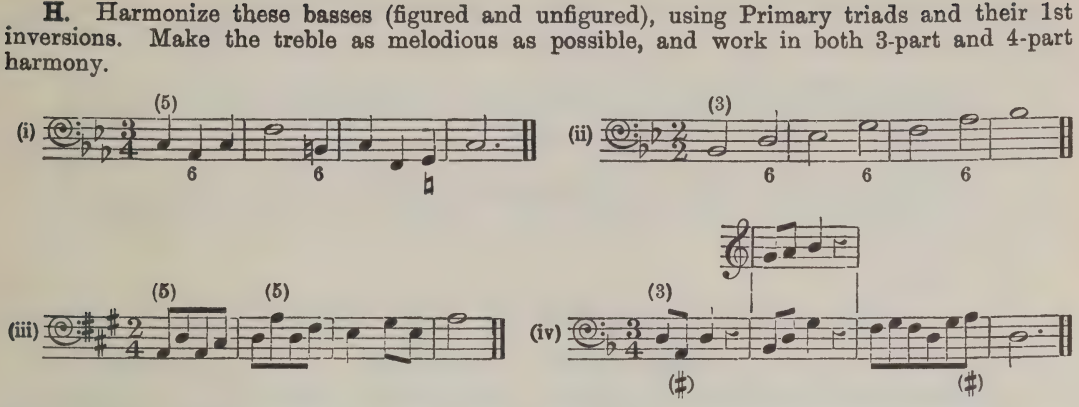
G. Play and write the following progressions (in four parts). Work each exercise in more than one key, and change the melody in so doing. Try to invent broken-chord formations upon the harmonic schemes.

I V_b I ; I IV_b I ; I I_b IV IV_b I ;

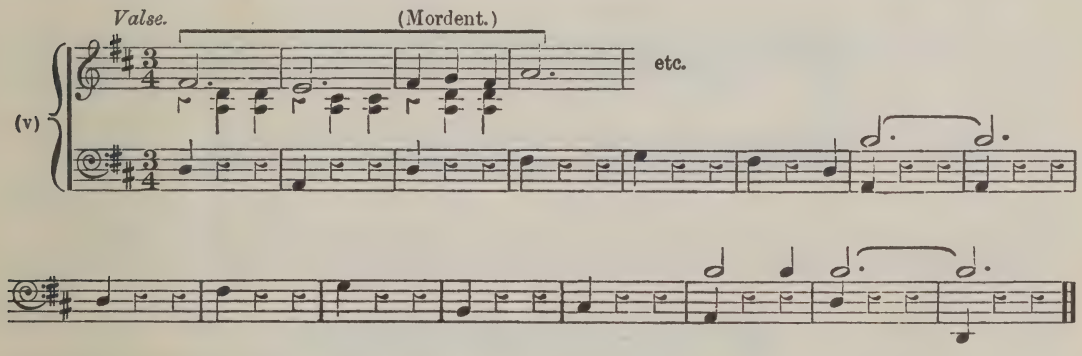
V_b I IV I_b ; I IV_b V_b I ; I V_b IV_b I IV V I.

(In major key only.)

H. Harmonize these basses (figured and unfigured), using Primary triads and their 1st inversions. Make the treble as melodious as possible, and work in both 3-part and 4-part harmony.

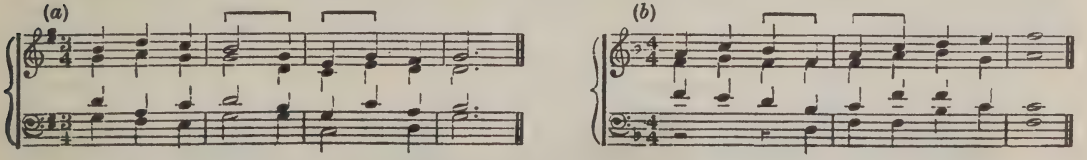


N.B.—Work the following exercise in the form of a Waltz for the Pianoforte, keeping to one harmony in each bar, but endeavouring to ornament the melody with occasional passing-notes. The figure described as the "Mordent" in Chapter III., Sec. 4, will be found useful (*see* bar 3). The indications given above the staff as to the length of the melody-notes should be adhered to :—



I. Improvise rhythmical sentences at the Pianoforte, using the material already studied. Try to decorate the melody of the top part by means of "arpeggio" figures and occasional passing-notes.

*** In working the "numeral" exercises in succeeding chapters, any chord may be repeated (if necessary), in order to produce a successful rhythmic scheme. The order of the chords must, however, not be altered. Examples of such repetition will be afforded by the following renderings of the last exercise in Sec. G on page 90 :—



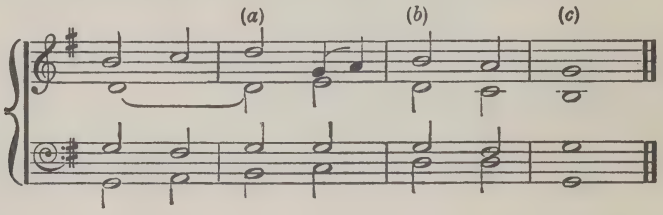
When a chord is thus repeated, the repetition should occur upon a *weaker* beat (*see* page 82, Sec. 6).

CHAPTER XII.

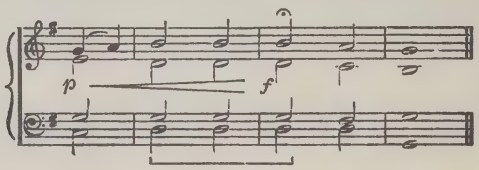
THE INVERSIONS OF THE PRIMARY TRIADS—(*Contd.*).

THE SECOND INVERSION.

1. The second inversion of a triad differs materially in its effect from the root position or the first inversion of that triad. If the following passage be played, and a pause made on each of the chords marked respectively (*a*), (*b*), and (*c*), it will be noticed that, whereas the ear rests comfortably at (*a*) and (*c*), the chord at (*b*) seems imperatively to demand some other chord to succeed it :—



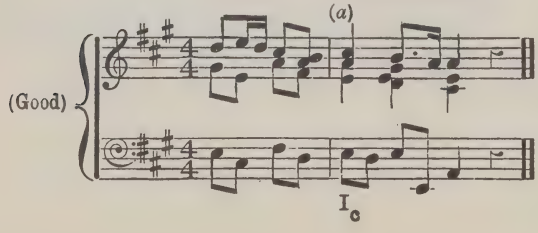
This impression is strengthened the longer this chord is dwelt upon, or the oftener it is repeated, *e.g.*—



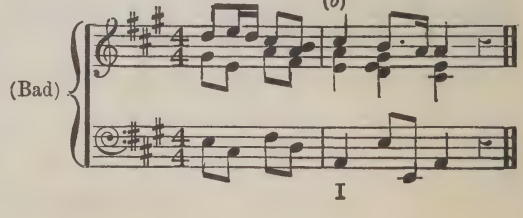
THE CADENTIAL "SIX-FOUR" CHORD.

2. The desire of the second inversion of a triad to move onward in this way, renders it specially suitable for certain situations in the course of a phrase, and the most familiar of these is found where the Tonic chord is taken in the second inversion, just before the Perfect cadence, and where it gives the necessary feeling of impulse forward, and keeps the interest alive. Compare the good effect of the second inversion at (*a*) with the halting lameness of the *direct* Tonic triad at (*b*) ;—

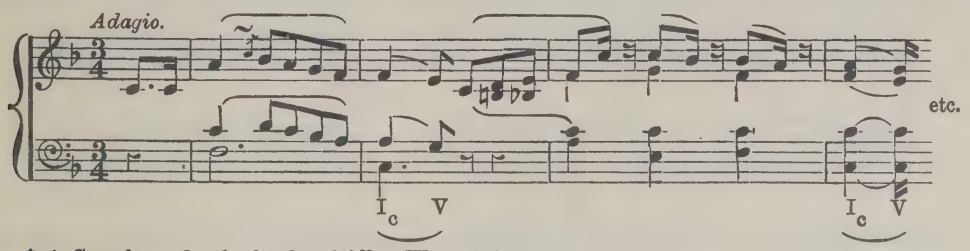
HANDEL.—"Judas Maccabæus."



The same, altered.



3. The following extract from Beethoven illustrates the use of the same chord at an Imperfect (or Half) cadence * :—

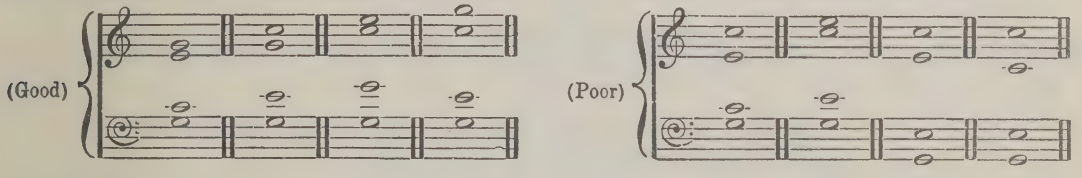


*** See also "On the banks of Allan Water," (page 81).

4. A second inversion is frequently spoken of as a "chord of the six-four," from the fact that the intervals of the chord counted upwards from its bass-note are respectively a 6th and a 4th, (compare Chapter XI, Sec. 9); and when it is used at or near a cadence, the second inversion of the Tonic chord † is usually termed a "cadential $\frac{6}{4}$."

N.B.—In a figured-bass, the figures $\frac{6}{4}$ therefore indicate the 2nd inversion of a triad.

5. The best note to double in any $\frac{6}{4}$ chord is its *bass-note.* The doubling of either of the other notes of the chord is not satisfactory in four-part writing :—

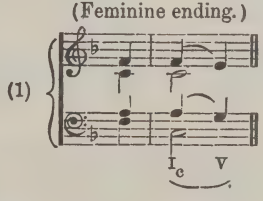


6. As the "Cadential $\frac{6}{4}$" is very frequently followed by a direct common chord on the same bass-note or its octave, the smoothest progression is usually produced by doubling the bass-note

---

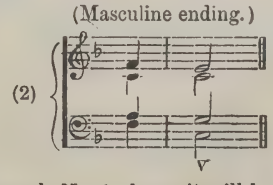
* This form of Imperfect cadence is usually described as a "Feminine ending," and is produced when a note of the Dominant chord in the melody is delayed in its appearance, and thrown on to a weaker part of the bar, by a note of the Tonic harmony being taken *upon* the accent. The two notes are then usually slurred, thus :

(Feminine ending.)



The above progression is virtually a "decorated" form of :—

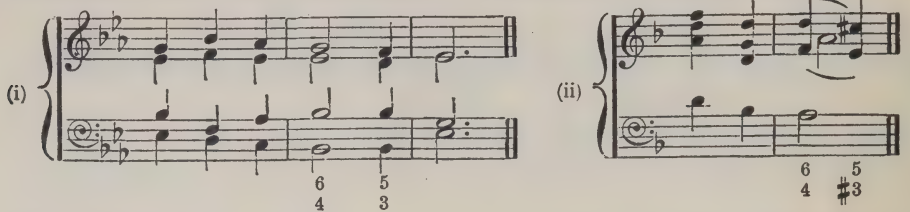
(Masculine ending.)

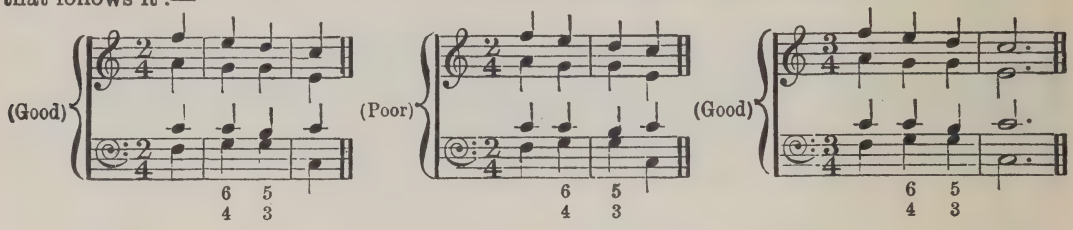


If I, or I_b, be substituted for I_c in Example No. 1 above, it will be noticed that the special "persuasiveness" of the Feminine ending will be completely ruined.

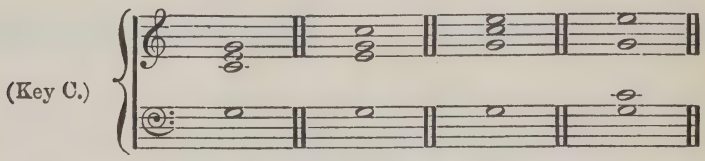
† The "six-four" upon the Dominant *bass.*

of the $\frac{6}{4}$ (as stated above), and by allowing the other two parts to proceed downwards by step The doubled bass-note of the $\frac{6}{4}$ then remains to form part of the next chord, *e.g.*—

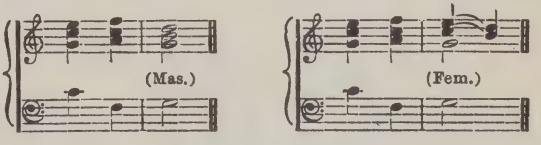
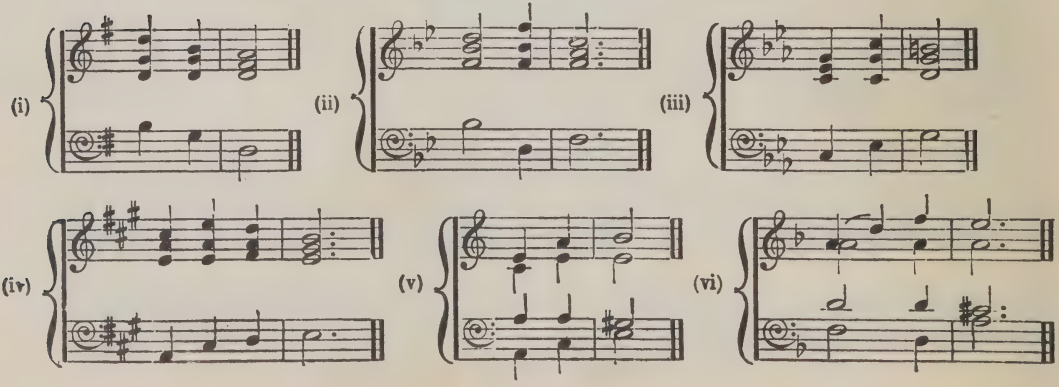


7. The "Cadential $\frac{6}{4}$" should not be placed at a weaker part of the bar than the chord that follows it :—

PRELIMINARY EXERCISES ON THE "CADENTIAL $\frac{6}{4}$."

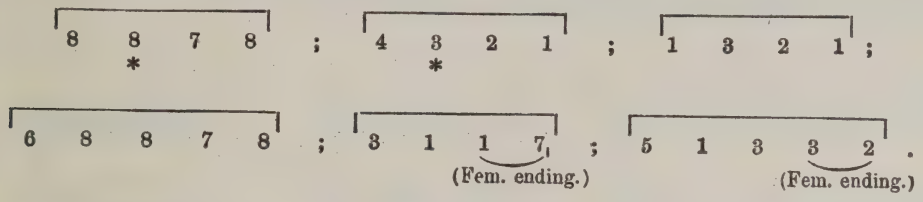
A. Play, as isolated chords, the second inversion of the Tonic triad in various keys—first in three parts, *e.g.*—(Key C.) *or* and afterwards in four parts, *e.g.*—



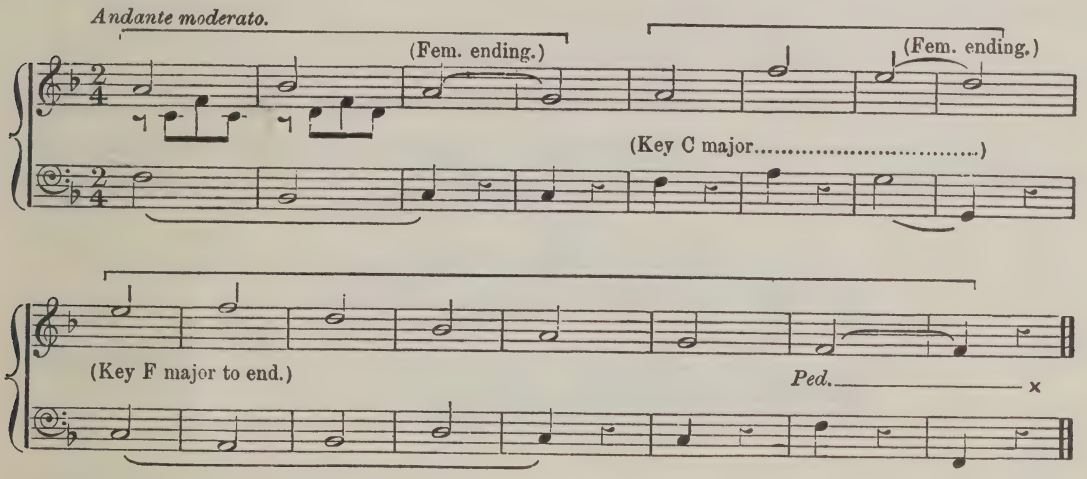
B. Convert the following "Masculine" Imperfect cadences into "Feminine" ones, by the use of the "Cadential $\frac{6}{4}$" upon the strong beat of the second bar, as described on page 93 (foot-note), *e.g.*—



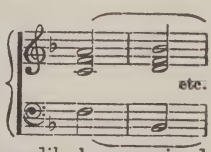
C. Harmonize the following phrase-endings in various keys and times, introducing the "Cadential $\frac{6}{4}$" at the suitable places. (*N.B.*—These are indicated, in the first two exercises, by a *). Bear carefully in mind the direction in Sec. 7 above.



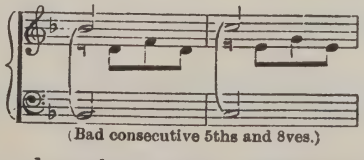
D. Harmonize the following melody for the Pianoforte, continuing as indicated, and introducing the "Cadential $\frac{6}{4}$" where suitable.*



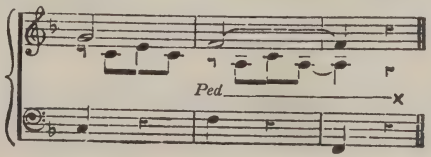
* It will be seen that the harmony in this exercise is arranged in a "broken" form, the middle part (in quavers) virtually supplying the place of *two* voice-parts in vocal writing. The first two bars are clearly another version of:—



In Pianoforte-music such "broken-chord" formations are very frequent, as will readily be perceived on reference to any standard works. The movement of the chords should be carried out for the present just *as accurately as if the parts were written in unbroken harmony;* such a progression as the following should not be tolerated on any account:—



In the treatment of the concluding cadence, however, the Leading-note may fall, in order to preserve the shape of the accompaniment figure, thus:—



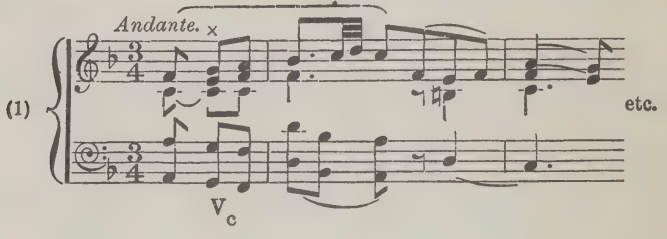
E. Harmonize the following phrase-endings for the Piano. Arrange each example in some suitable time and rhythm, especially bearing in mind the direction as to the rhythmic position of the $^{6}_{4}$ chord, mentioned in Sec. 7 above. Play each exercise in various major and minor keys, and make the highest part as melodious as possible.

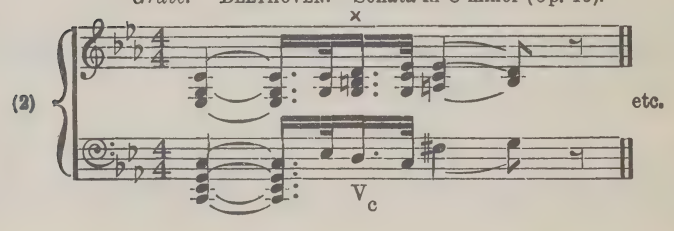
IV I_c V I ; I I_c V I ; I I_b I_c V ; (Fem. ending.)

IV_b I_c V I ; I IV I_c V ; (Fem. ending.) I I_b I_c V I .

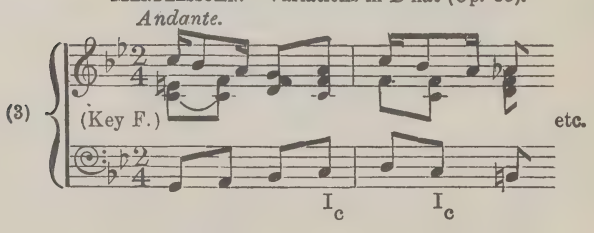
THE PASSING "SIX-FOUR" CHORD.

8. Second inversions may be taken otherwise than cadentially, as will be seen from the following examples:—

MOZART.—Sonata in C (No. 2).

Grave. BEETHOVEN.—Sonata in C minor (Op. 13).

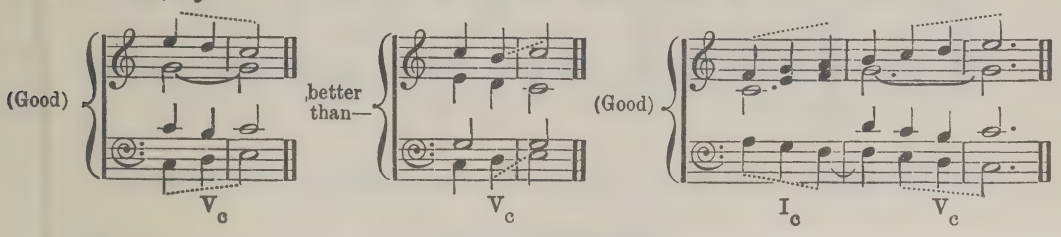


MENDELSSOHN.—Variations in B flat (Op. 83).



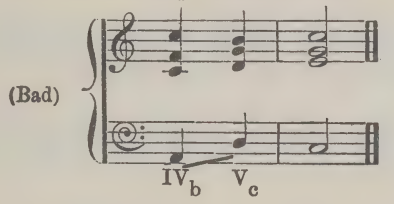
In each of the above instances, it will be noticed, the bass-note of the $^{6}_{4}$ chord is quitted *by the step of a 2nd.* The chord is then usually termed a "Passing $^{6}_{4}$."

9. The "Passing $\frac{6}{4}$" is perhaps most frequently found upon the 2nd degree of the scale, forming the second inversion of the Dominant triad* (*see* Examples 1 and 2 in Sec. 8 above), but is also met with upon the 5th degree, producing the second inversion of the Tonic triad (*see* Example 3 above). In either case, the student is for the present advised to restrict its use to those cases where both the bass and the top part move by step to and from it *in contrary motion to one another, e.g.*—

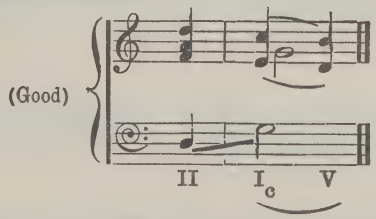


N.B.—Unlike the "cadential $\frac{6}{4}$" "the Passing $\frac{6}{4}$" may occur at either a stronger or a weaker part of the bar than the chord which follows it (*see* particularly the examples in Sec. 8).

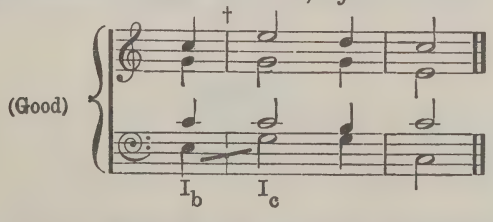
10. It is not good to approach any $\frac{6}{4}$ chord *by leap*:—



except (i) from a chord in its *root* position:—



(ii) from the *first* inversion of its own chord, *e.g.*—



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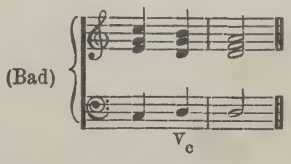
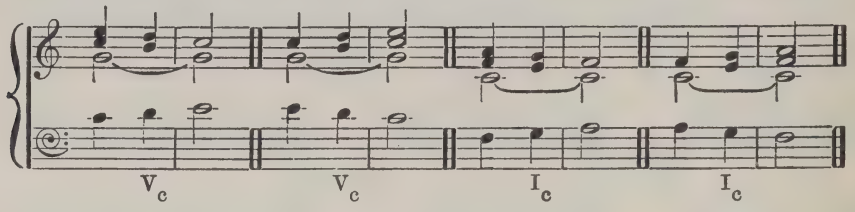
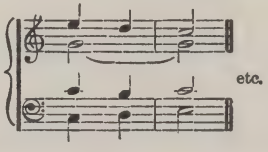
* The second inversion of the Dominant triad cannot be followed by a chord on the same bass-note with good effect:—

† Note that the use (as here) of the $\frac{6}{4}$ chord on the strong accent, after another position of the same chord on the preceding weaker beat, constitutes one of the rare exceptions to the rule in Chap. XI, Sec. 6.

PRELIMINARY EXERCISES ON THE "PASSING $\frac{6}{4}$."

F. Memorize the following progressions, and play them in all keys, major and minor:—

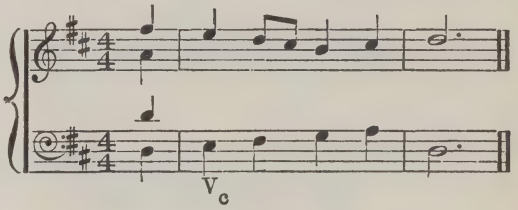


N.B.—Arrange the above progressions also in Open Vocal harmony in four parts, thus:—

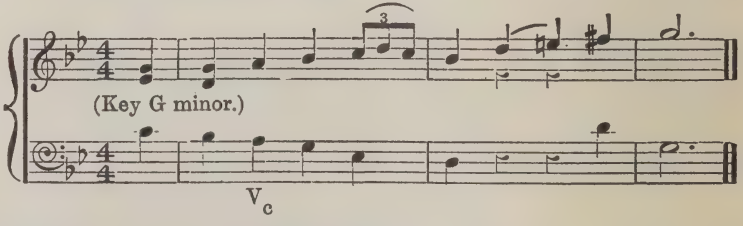


G. Complete the following passages, by adding two middle parts as indicated. *N.B.*—The use of the "Passing $\frac{6}{4}$" is, in the first two exercises, denoted by a Roman numeral.

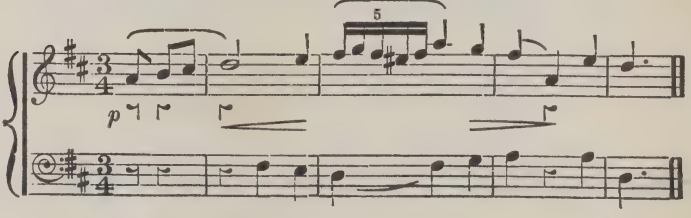
(i) Add Alto and Tenor voice-parts.



(ii) For Piano; add two parts in R.H.

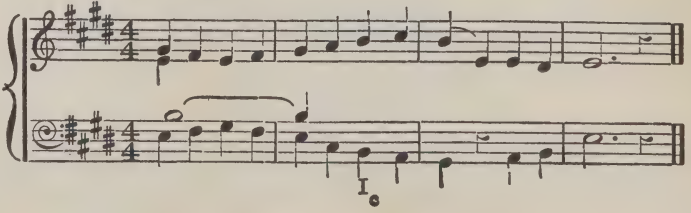


(iii) (For Piano; add one part in each hand.)



(Play this also in D minor.)

(iv) (Add one part in each hand.)



(Play also in E minor.)

H. (i) Play, and write from memory, the following progressions in various keys, arranging them in different times and rhythms. Use both "close" and "extended" positions :—

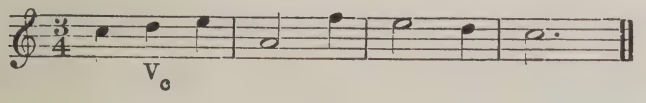
3 2 1 ; 4 5 6 ; 1 2 3 4 3 2 1
I V_c I_b ; IV_b I_c IV ; I_b V_c I IV_b I_c V I.

(ii) Harmonize the following melody-notes in a similar manner, introducing the "Passing $\frac{6}{4}$" where suitable :—

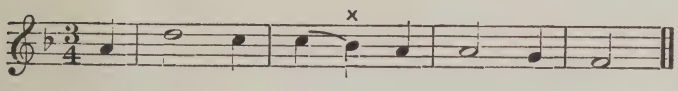
1 2 3 ; 6 5 4 5 7 8 ; 3 4 5 6 5.
(Plagal cadence.)

MELODIES AND BASSES INCLUDING "CADENTIAL" AND "PASSING" SECOND INVERSIONS.

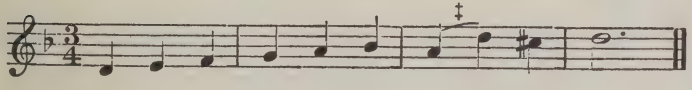
I. Harmonize the following melodies, introducing examples of both "Passing" and "Cadential" second inversions, where you deem the effect would be good.

(i) 

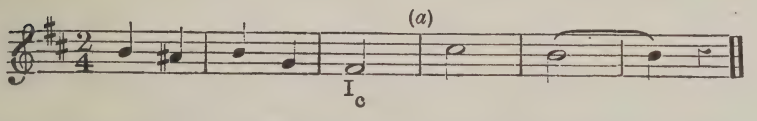
(Also in C minor.)

(ii) 

(Also in F minor.)

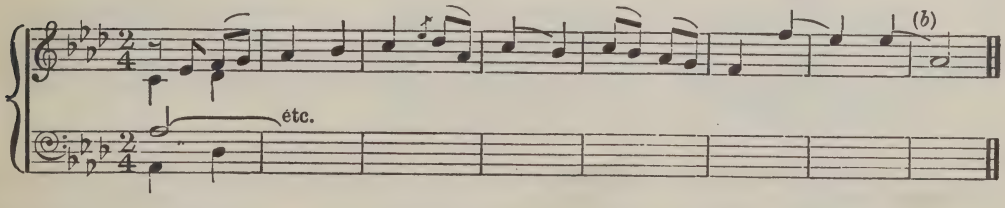
(iii) 

(Also in D major.)

(iv) 

(Also in B major.)

(*a*) The rule in Sec. 6 as to the movement of the parts cannot be observed here.

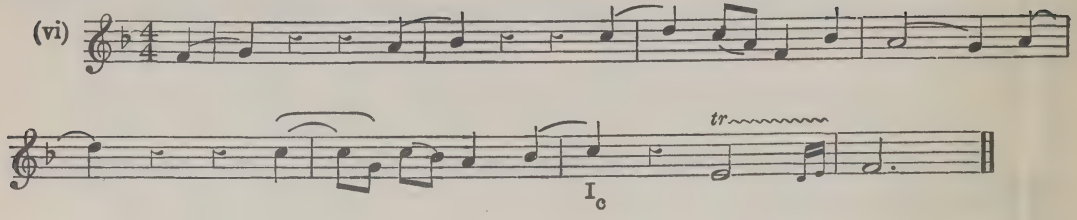
(v) 

N.B.—The chords in this exercise should not move more rapidly than the beats (*i.e.*, in crotchets). At (*b*) consecutive 8ves (by *contrary* motion) between the Treble and the Bass will be necessary. They are always of good effect when the melody of the Cadence proceeds from Dominant to Tonic, as here.

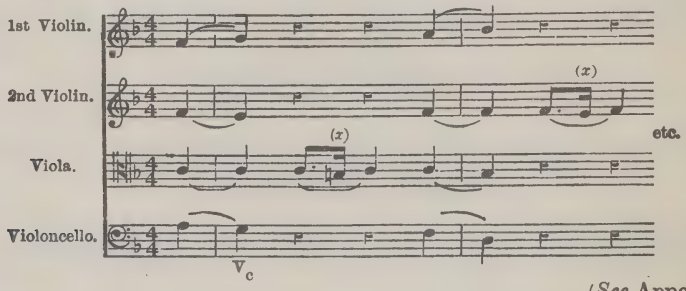
× Passing-note : not to be harmonized. ‡ Use one chord (minim) for these two slurred notes.

For String Quartet.

(vi)

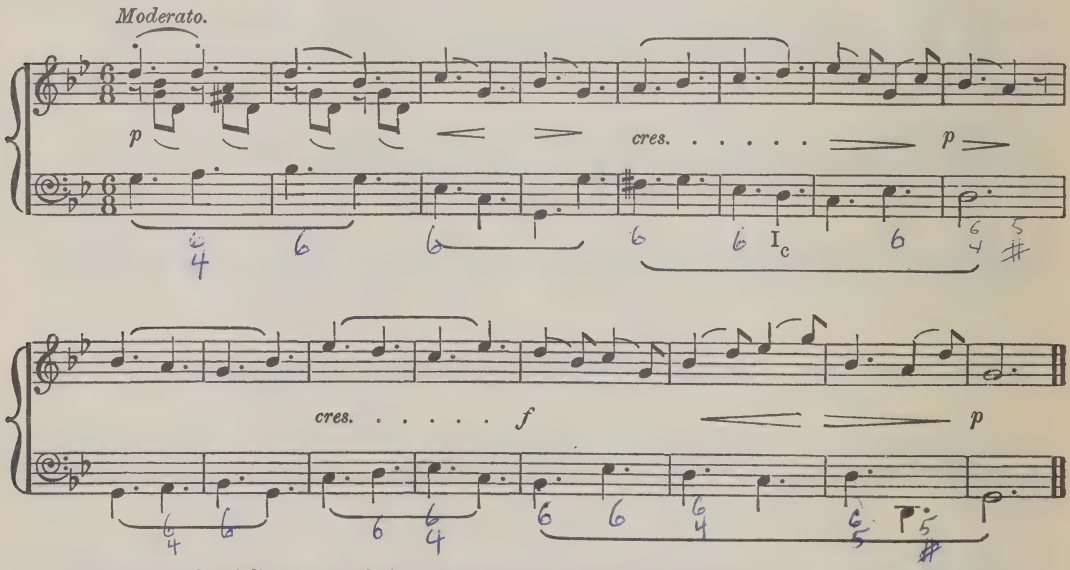


Begin the above exercise as follows, and make occasional use of the little melodic figure at (*x*) ;—



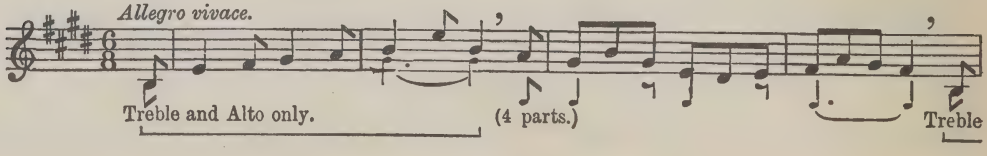
(*See* Appendix E.)

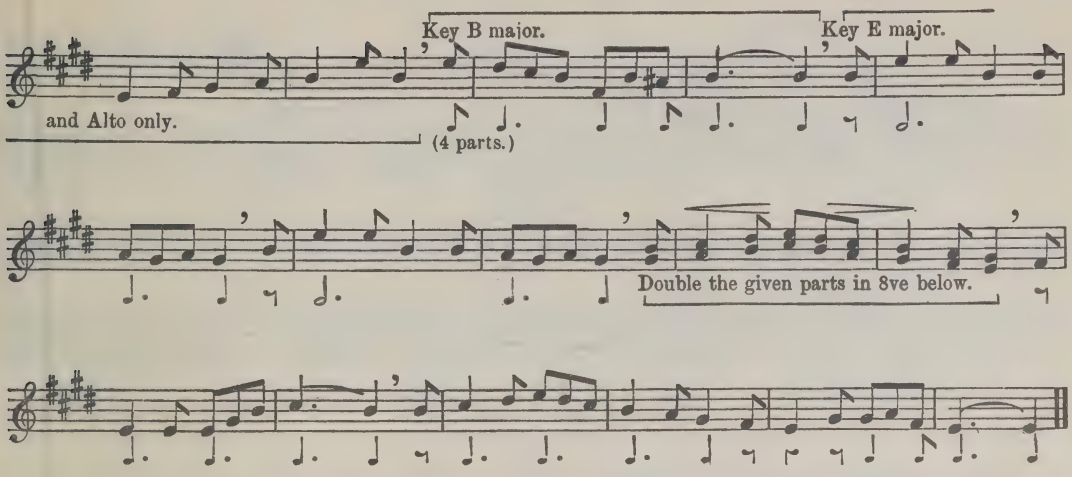
(vii) Harmonize the following for the Pianoforte, continuing as indicated in the opening bars. (*See* note to Exercise D on page 95).



N.B.—In the following melody, harmonize in 4 parts only where indicated by the small notes under the staff.

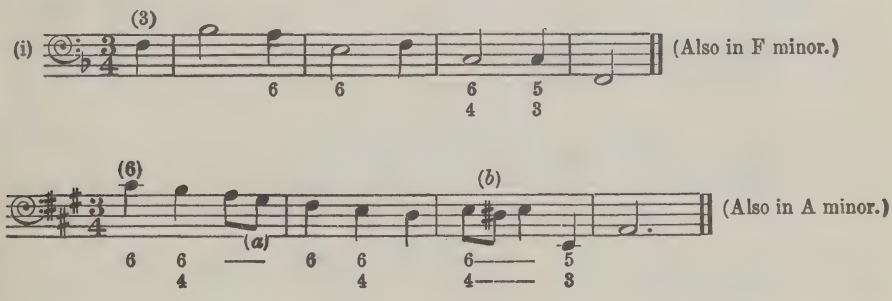
(viii)



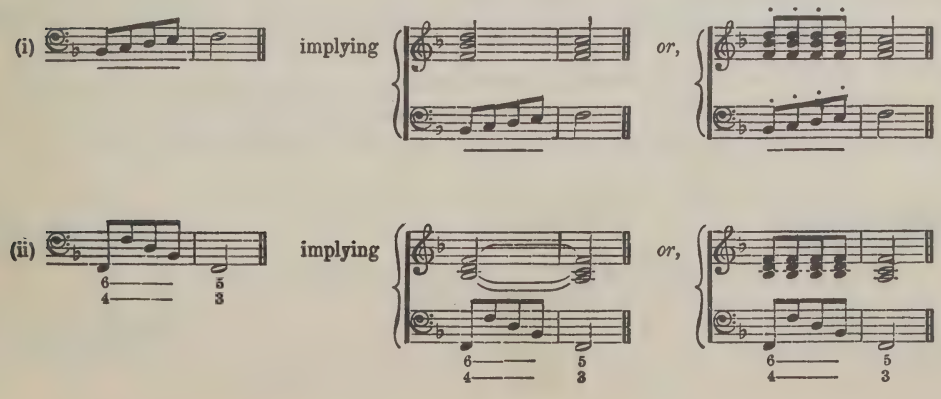


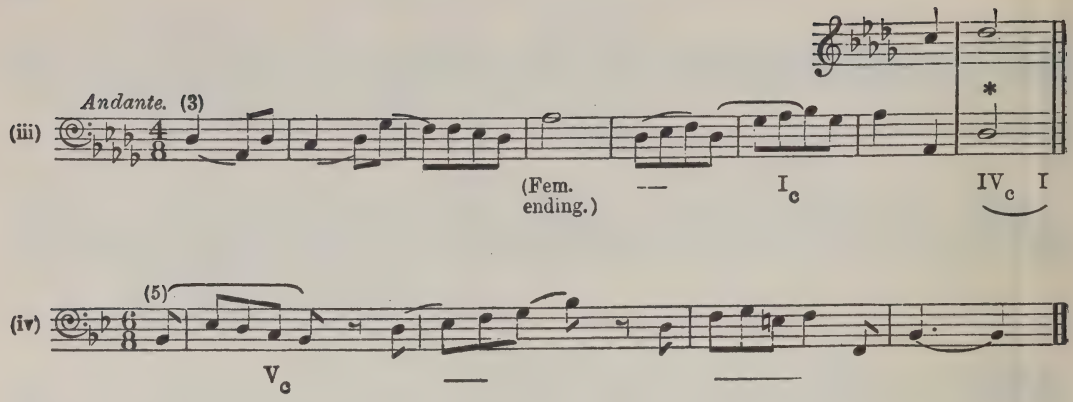
J. Harmonize the following Basses (figured and unfigured), using only the Primary triads and their inversions. Insert occasional Passing-notes in the Melody.

*** Exercises (i) to (iv) should be worked for four *voice-parts*.

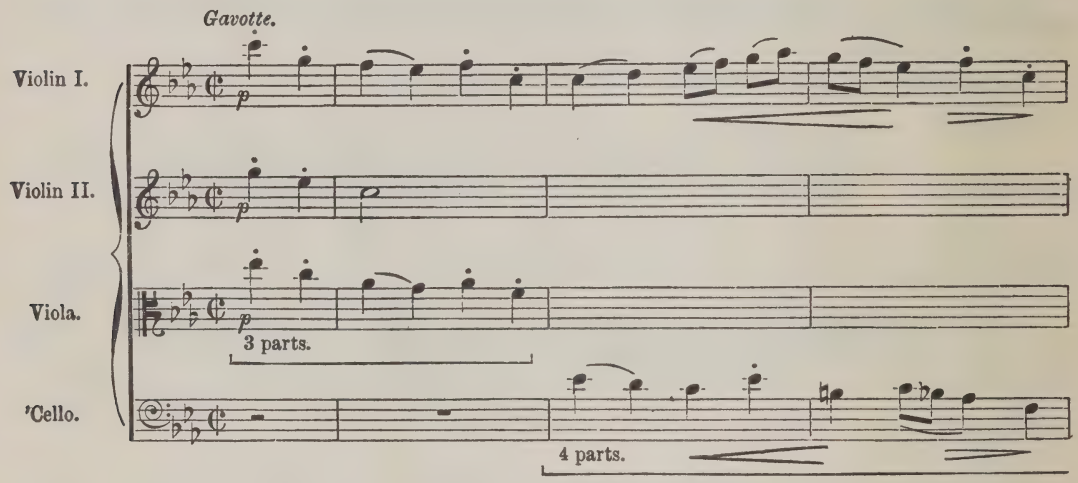


(*a*) and (*b*) The second quaver of these groups is to be regarded as a passing-note. In a Figured Bass, lines of continuation (as here) signify that the same harmony is to be retained or repeated as long as the lines last, *e.g.*—





(v) Complete this exercise as indicated, using sometimes 3-part and sometimes 4-part harmony. Do not harmonize with chords shorter than crotchets :—



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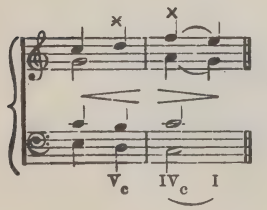
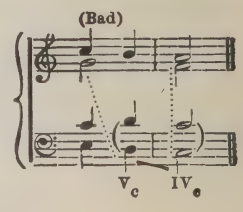
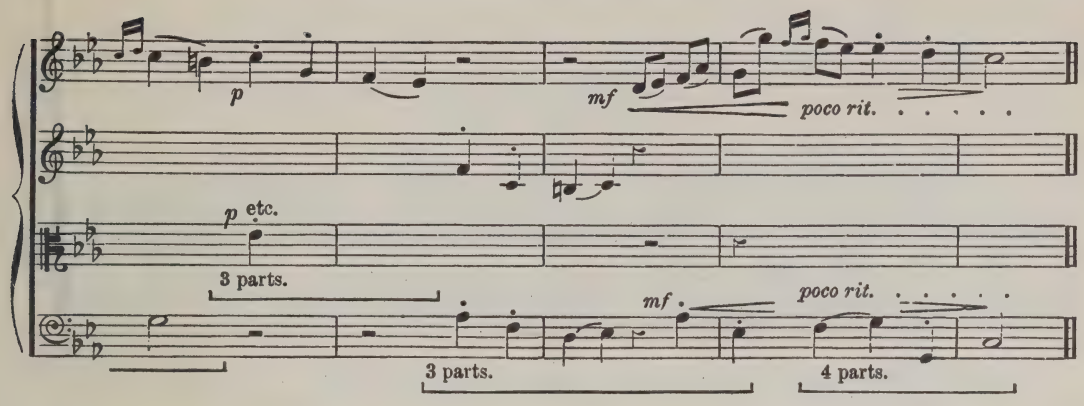
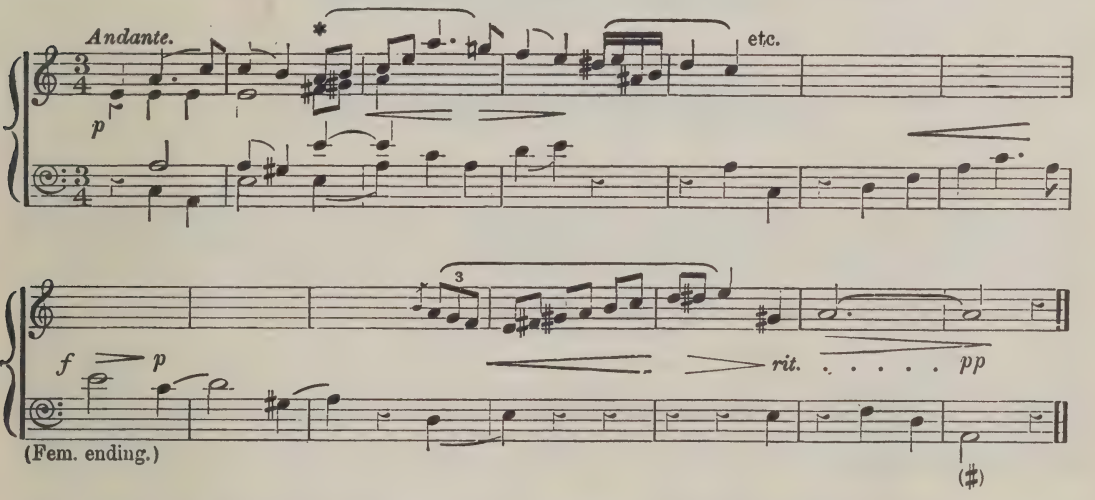
* One of the comparatively rare uses of the Subdominant chord in the second inversion, forming a Feminine ending somewhat similar in construction to that produced by the progression I_c V. In the present case the 6th from the bass should be slurred down to the 5th, and the 4th to the 3rd, while the key-note is held in the Treble and Bass. It is worthy of note that the only case in which one second inversion can, as a rule, follow another successfully is found where V_c proceeds to IV_c, thus :—

Great care must be taken to avoid consecutive perfect 4ths with the Bass :—





(vi) Harmonize the following Bass as indicated, endeavouring to continue the melody in the style suggested by the opening bars :—



K. Improvise rhythmical sentences at the Pianoforte, illustrating the use of both "Cadential" and "Passing" six-fours. Decorate the melody of your examples with occasional Passing-notes and broken-chord formations.

*** Remember that the only *leap* possible to the bass of a $\frac{6}{4}$ chord is that of an 8ve. (*see* conclusion of Ex. ii of Sec. J), unless it is followed by another position of the same chord.

---

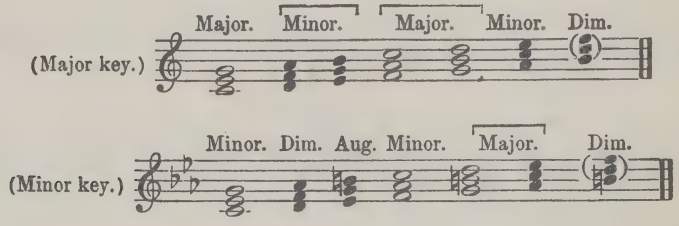
* The A and F♯ are accented passing-notes.

CHAPTER XIII.

THE SECONDARY TRIADS OF THE MAJOR OR MINOR KEY.

1. The triads hitherto considered (viz., I, IV and V) form, so to speak, the staple or backbone of the key, and many comparatively straightforward melodies may be harmonized effectively with these chords alone (either in root position, or inverted). In many cases, however, their exclusive use produces a certain squareness of effect, and other chords whose character dominates the key rather less strongly are needed for variety and relief.

2. These chords—Secondary triads, as they are frequently called—occur upon the 2nd, 3rd, 6th and 7th degrees of the scale, as will be seen by the following examples :—

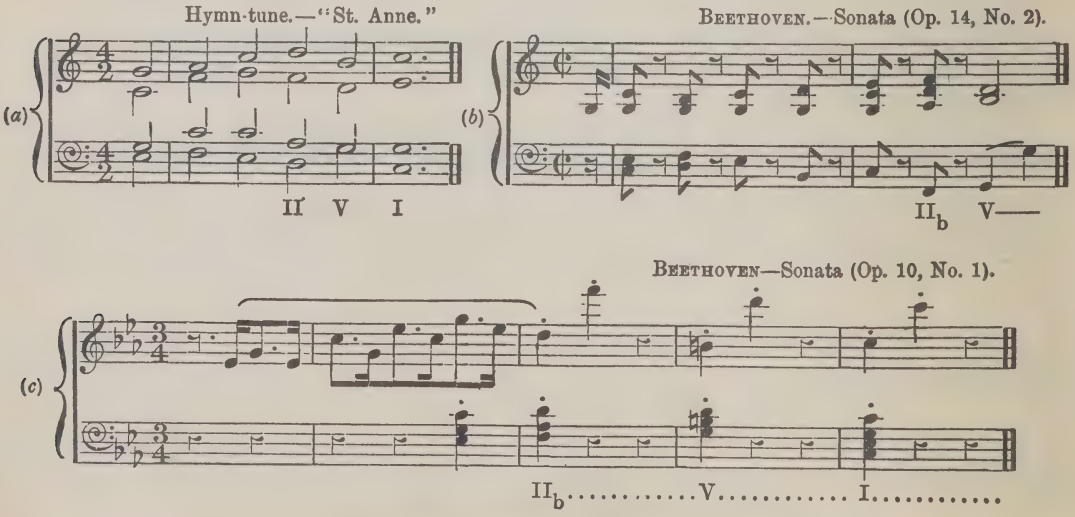


*** The Secondary triads are printed in black-headed notes.

Of these four, those on the Supertonic and Submediant are by far the most important and useful, and for the present the employment of these will be considered exclusively.

The Supertonic Triad.

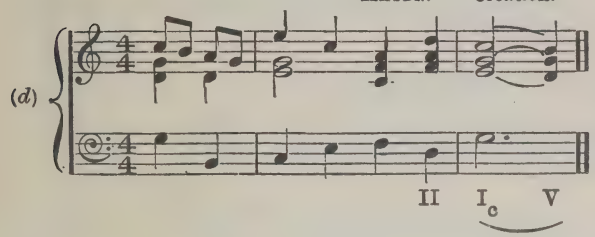
3. The Supertonic chord (II) is most valuable in harmonization. In the major form of the key it is a *minor triad*, and in the minor form of the key a *diminished triad*, and as the effect of both of these is vaguer and less direct than that of the Primary triads, it will be found that in both cases the Supertonic triad most usually *leads up to* one of the stronger chords, *e.g.* that of the Dominant :—



4. The fact of the Supertonic chord leading so well to the Dominant chord causes it to be particularly appropriate *just before a Cadence*, as in the foregoing extracts. In such a case, it may be used equally well to precede the "Cadential $\frac{6}{4}$" *e.g.*—

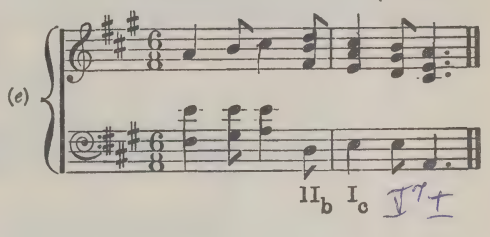
HAYDN.—"Creation."

(*d*)



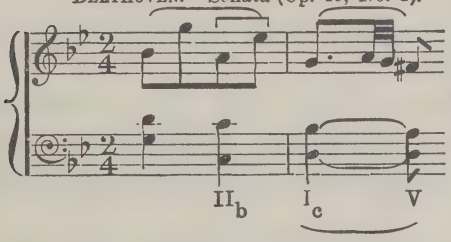
MOZART.—Sonata in A (No. 12).

(*e*)



BEETHOVEN.—Sonata (Op. 49, No. 1).

(*f*)



etc.

5. The examples in Secs. 3 and 4 above shew that the Supertonic triad in a major key may be used either in root-position (as in Exs. (*a*) and (*d*)), or in its first inversion (as in Exs. (*b*) and (*e*)). In the minor key, however, it is seldom taken in any other form than the first inversion (Exs. (*c*) and (*f*)), the effect of a Diminished triad in root-position being rarely satisfactory.*

6. When the Supertonic triad (in either form of a key) is taken in the first inversion, its *bass-note* may be freely doubled, particularly when it leads to a cadence (*see* above examples). In this connexion, the following general directions as to doubling in the case of chords of the 6th may prove useful :—

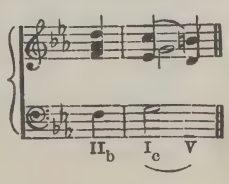
(*a*) The bass-note of the first inversion of a *major* triad should *not* be doubled ; †

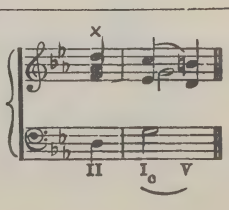
(*b*) In the case of a *minor* triad, the bass-note of its first inversion may often be doubled with good effect (especially in the case of II_b in a major key) ;

(*c*) The bass-note of the first inversion of a *diminished* triad (*e.g.* II_b in a minor key) is usually the *best* note to double.

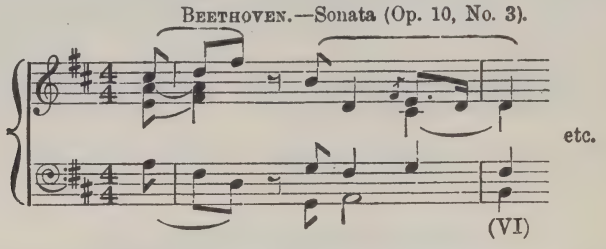
---

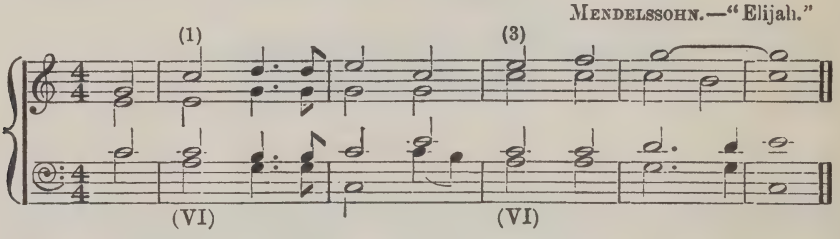
* Compare the good effect of :—



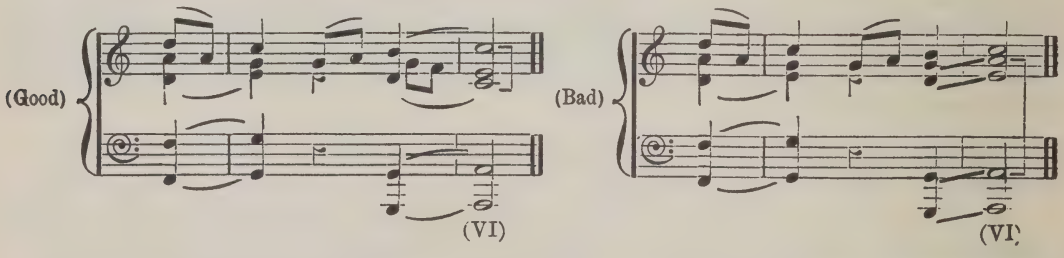
with the crudeness of —

† Exceptions to this will be considered at a later stage.

The Submediant Triad.

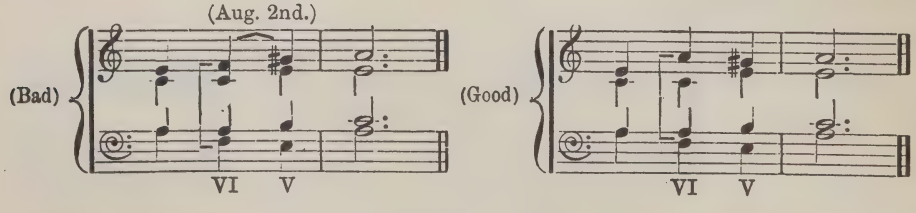
7. The Submediant chord is far more frequently found in root-position than in an inverted form. It is particularly useful for the purpose of avoiding the monotony of too much Tonic harmony, and the 1st or the 3rd degree of the scale can often be harmonized effectively by its means, instead of by some position of the Tonic chord. It then frequently forms the final chord in an "Interrupted Cadence," (*i.e.*, a cadence in which some other chord than that of the Tonic follows the Dominant at the end of a phrase), *e.g.*—

The following example illustrates the use of the Submediant chord to harmonize both the 1st and 3rd degrees of the scale:—



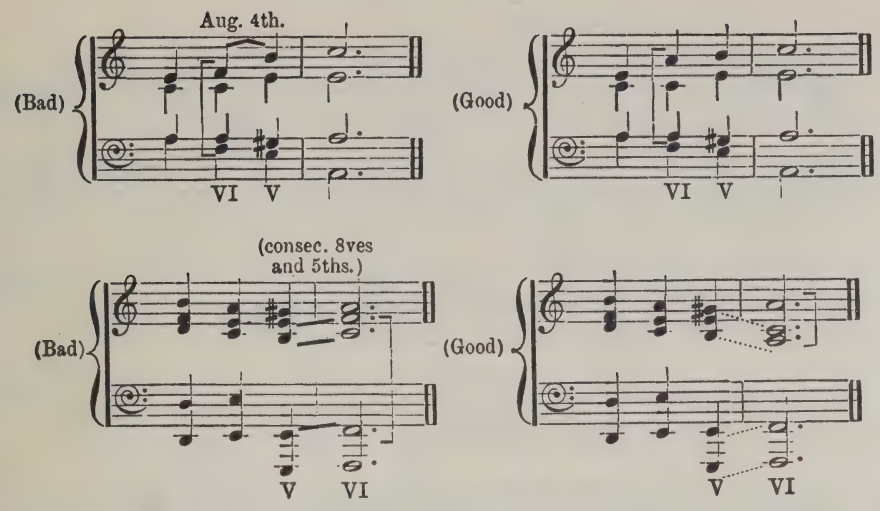
8. In the great majority of instances the Submediant chord sounds best with its 3rd (and not its root) doubled* (*see* the two preceding extracts), and it is often difficult to obtain a smooth and musical movement of the parts in any other way:—



In the minor form of the key, the need for this doubling of the 3rd instead of the root is virtually imperative when VI follows, or is followed by, V, to avoid some bad fault of part-writing:—

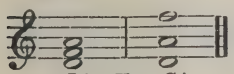


* The 3rd is the strong (Tonic) note of the scale.

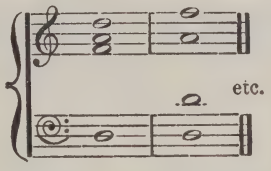


PRELIMINARY EXERCISES UPON THE USE OF THE SUPERTONIC AND SUBMEDIANT CHORDS.

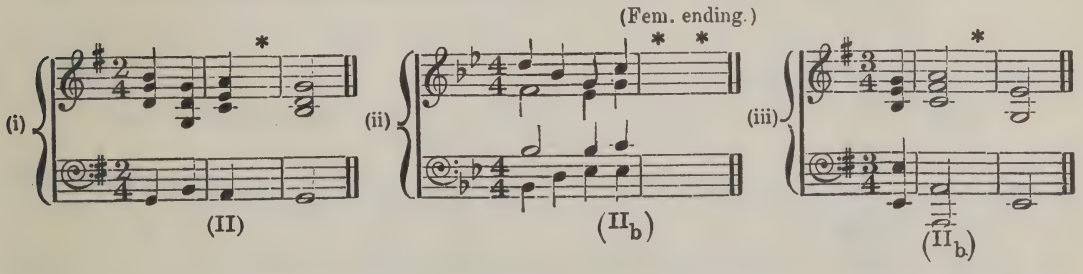
A. Play, as isolated chords, the Supertonic and Submediant triads (in root-position and in first inversion), in various major and minor keys. Play these chords both in 3 parts, *e.g.*—



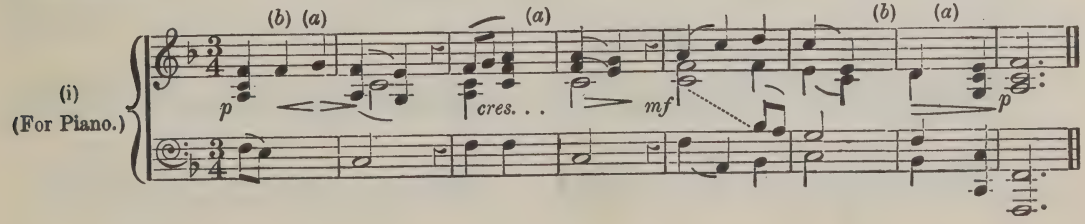
and in 4 parts, *e.g.*—

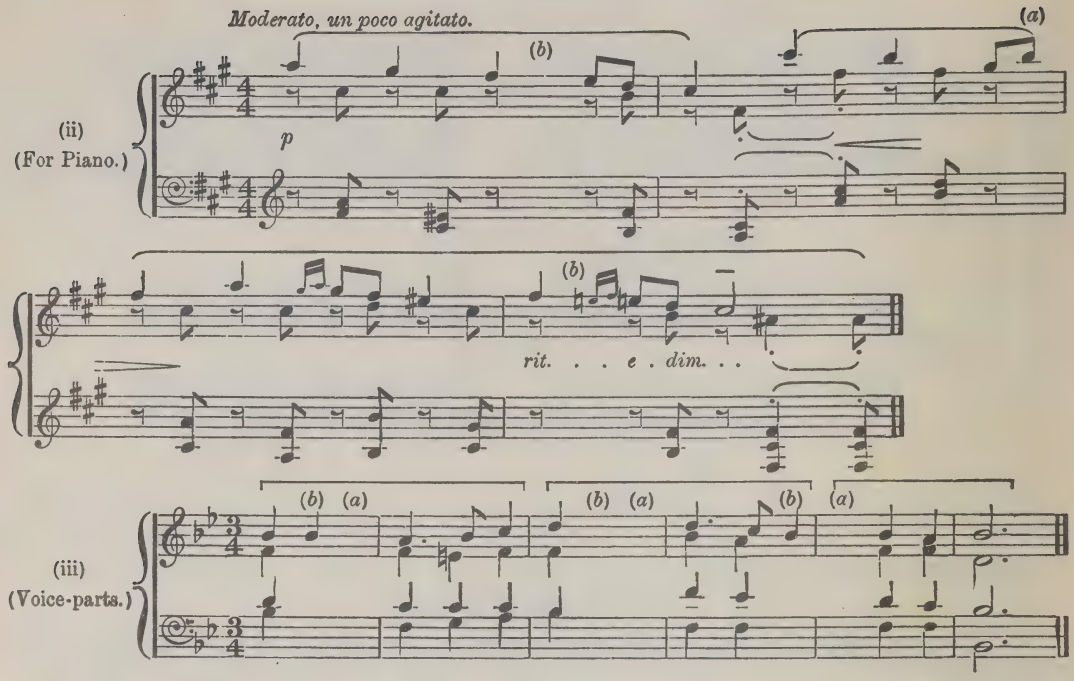


B. Play the following passages, inserting a suitable chord at each asterisk :—



C. Introduce the Supertonic chord (either in root-position or 1st inversion, as you deem suitable) at (*a*), and the Submediant chord (in root-position) at (*b*), in each of the following exercises :—





D. Play (and write from memory) the following progressions, in various major and minor keys. Make the treble part melodious, and give more than one version of each :—

II_b V I ; II_b I_c V I ; II_b I_c V VI ;

I II_b I_c V ; I VI II_b V I

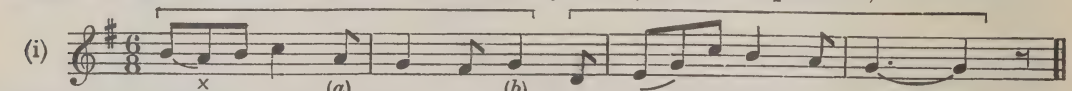
(Fem. ending.)

N.B.—The following are to be worked in the major form of the key only :—

I I_b IV II V ; I VI II I_c V I

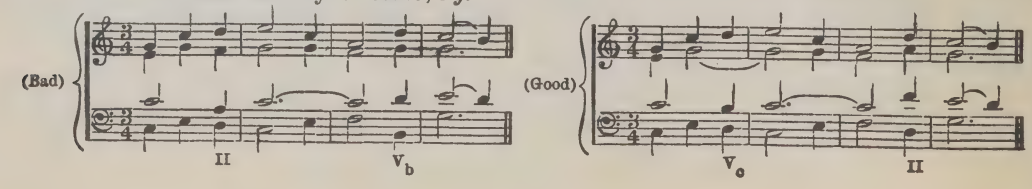
MELODIES AND BASSES INCLUDING THE SUPERTONIC AND SUBMEDIANT CHORDS.

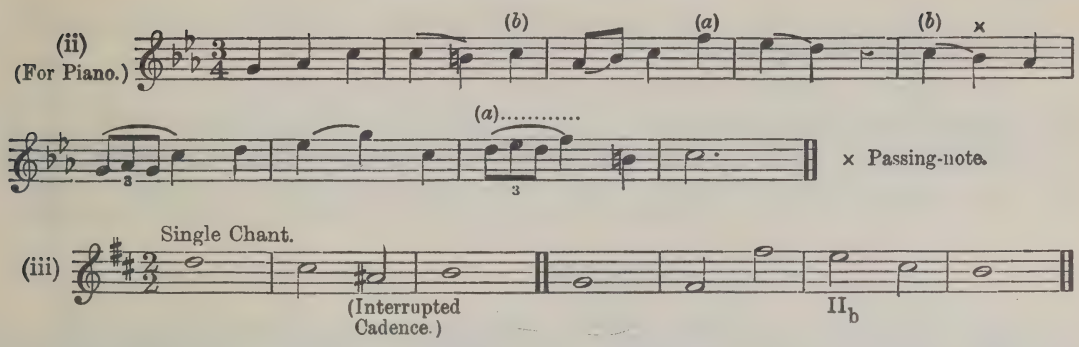
E. Harmonize the following melodies, introducing the Supertonic * and Submediant chords where suitable. (Use the Submediant chord, as yet, only in its root-position.)



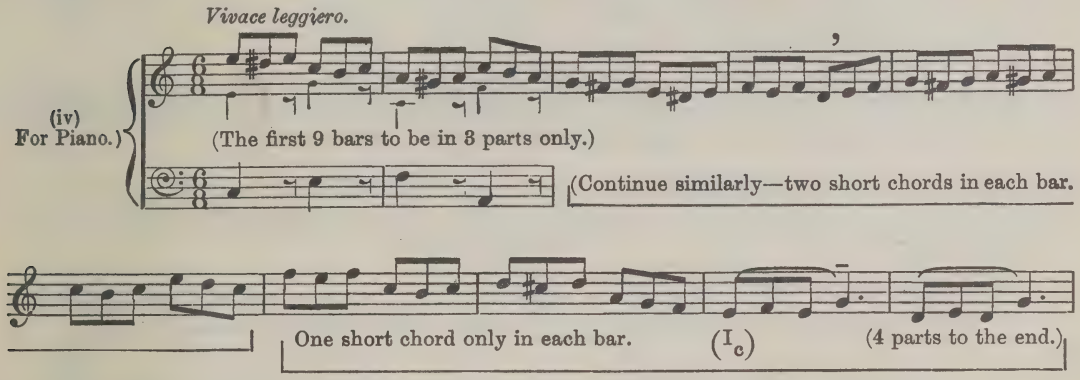
N.B.—(*a*)=Supertonic harmony. (*b*)=Submediant „ } × Passing-note.

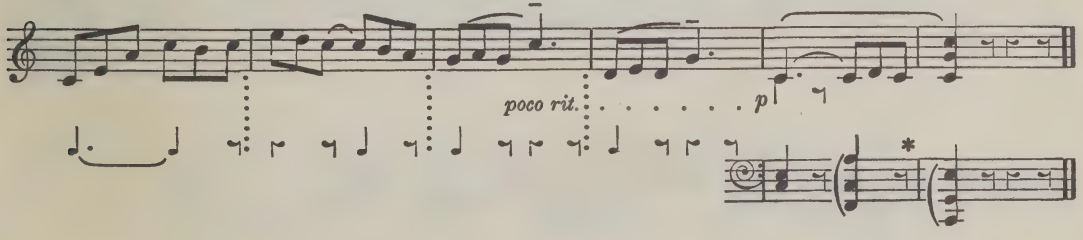
* Observe that the presence of the 2nd degree of the scale in a melody does not usually imply Supertonic *harmony*, unless it comes just before a cadence (where it is frequently indispensable). Otherwise, some form of Dominant harmony is needed, *e.g.*—

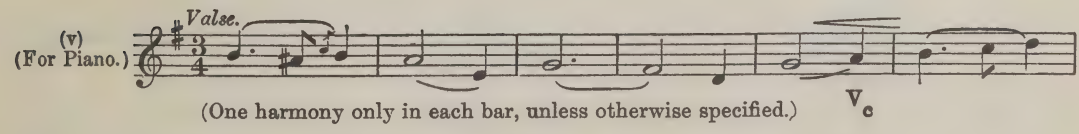


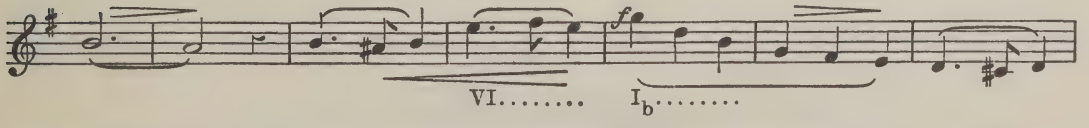
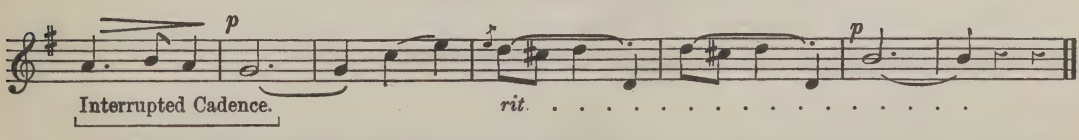


Note.—In the next two exercises passing-notes are more freely employed, and several instances of the "Mordent" figure are introduced.


Vivace leggiero.
(iv)
For Piano.)
(The first 9 bars to be in 3 parts only.)
(Continue similarly—two short chords in each bar.
One short chord only in each bar.
(I$_c$)
(4 parts to the end.)

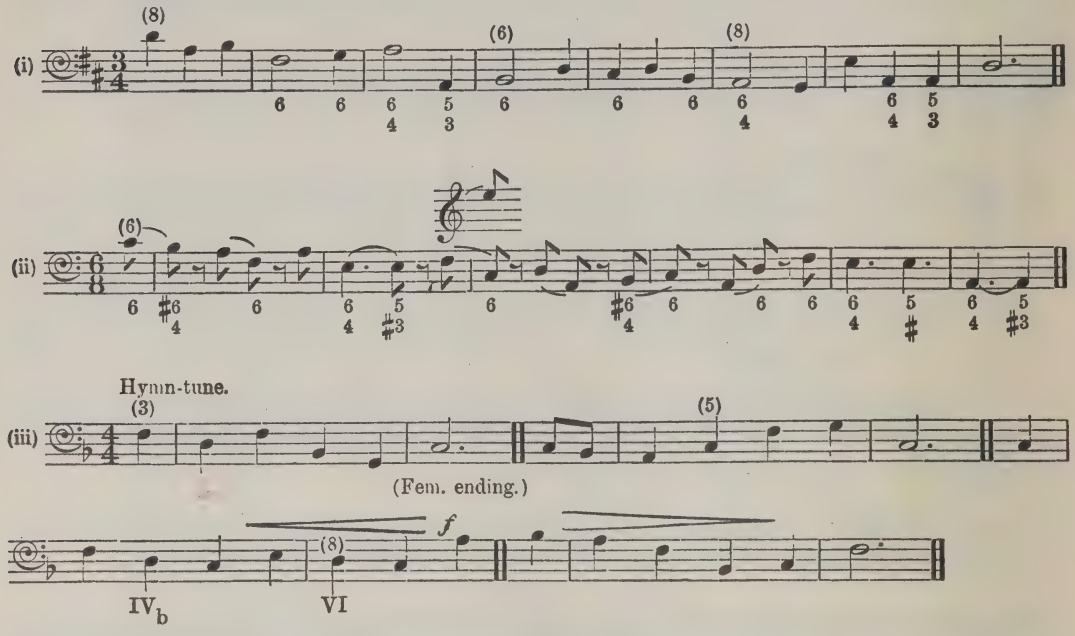




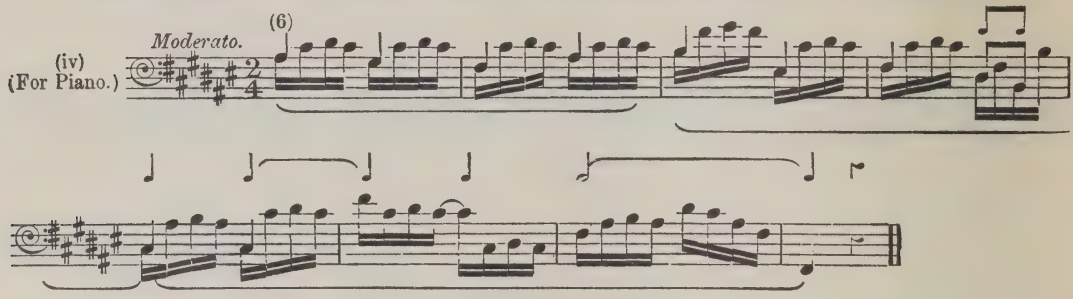


* The apparent "consecutive 5ths" in the Left hand part of the two final chords are quite justifiable in Pianoforte writing, (*See* Appendix B.)

F. Harmonize the following Figured and Unfigured Basses. Make the highest part of the harmony as melodious as possible.



Add two upper parts for the Right hand (in crotchets) to the following Left-hand part :—

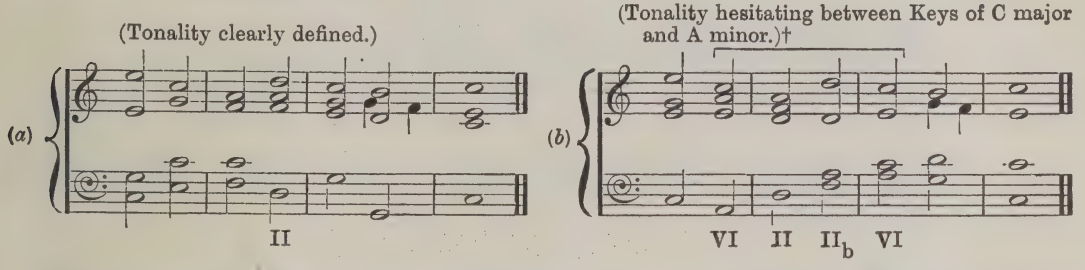


G. Improvise rhythmical sentences, illustrating the use of II and VI. Decorate the melody with passing-notes and broken-chord formations.

CHAPTER XIV.

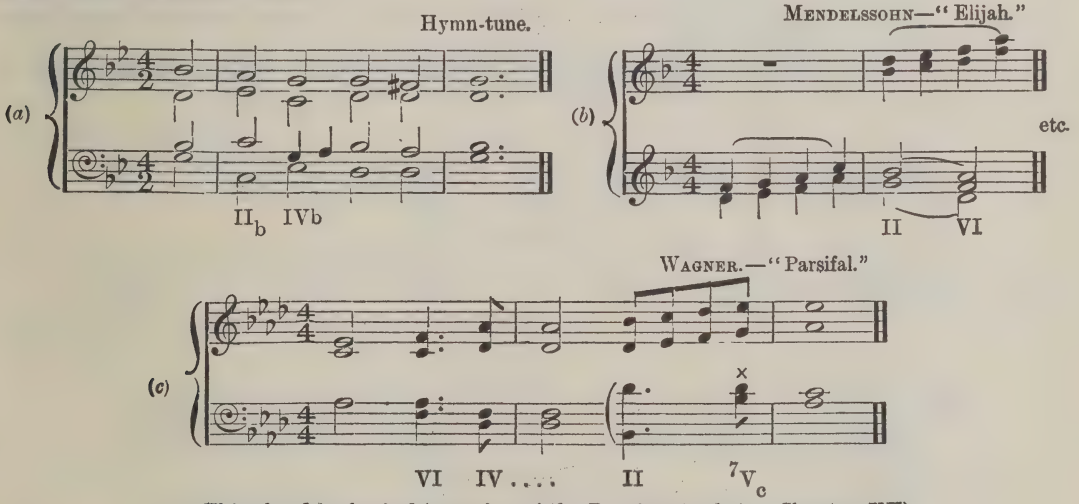
THE SECONDARY TRIADS OF THE MAJOR OR MINOR KEY (*Cont^d.*).*

1. In the preceding chapter the more familiar and obvious uses of the Supertonic and Submediant harmonies have been considered, and it is most essential that a clear grasp of these should be obtained at this stage. There are, however, many other ways in which these chords may be introduced; but as they are the weaker chords of the key, their indiscriminate employment tends to produce a certain vagueness of tonality:—



In most cases the best effect is obtained where the Secondary triads are judiciously blended with the stronger Primary chords (I, IV and V) and their inversions (*see* Ex. (*a*) above).

2. The following extracts will shew some further typical and effective uses of the Supertonic and Submediant harmonies:—



× This chord is the 2nd inversion of the Dominant 7th (*see* Chapter XV).

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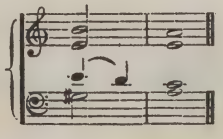
* *Note.* This Chapter may, at the discretion of the teacher, be deferred until Chapter XV (on the chord of the Dominant 7th) has been studied.

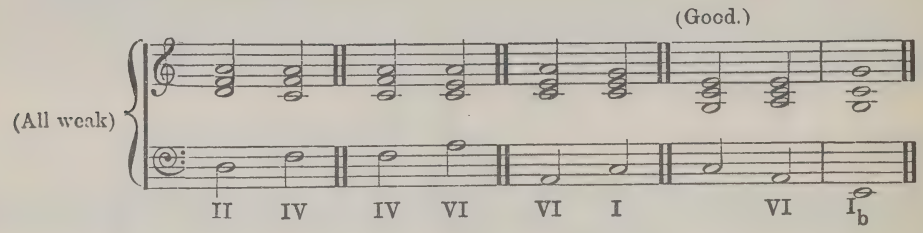
† The force of this remark will be realized more fully if the passage be played a second time with the following chords—



substituted for the two chords of the cadence; by this means it will be felt that the chords within the ⌜⌝ might just as well belong to A minor as to C major. At times, of course, this very vagueness of tonality might be a distinct merit (*see* Chapter XIX on "Modulation"); everything would depend upon the context.

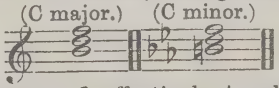
3. In connexion with the previous remarks, the following hints may be of service to the student :—

(i) A triad in direct position rarely proceeds well to another *direct* triad whose root is a 3rd higher :—

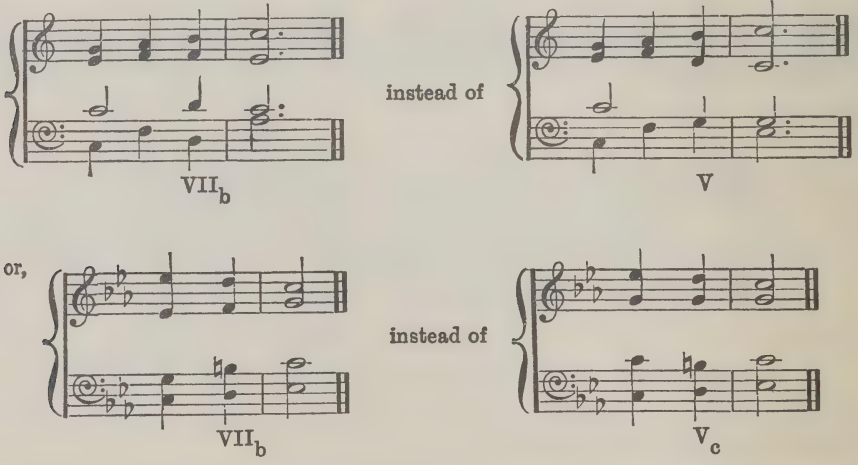


(ii) When roots ascend or descend by the interval of a 4th or 5th, or where they *descend* by the interval of a 3rd, the progressions are invariably effective and strong. (*See particularly* Lxs. (*b*) and (*c*) in Sec. 2.)

THE TRIADS UPON THE MEDIANT AND LEADING-NOTE.

4. The remaining triads of either major or minor key (viz. III and VII) are of less frequent occurrence. The latter, being a diminished triad, is of little practical value in its direct position— 

but is decidedly useful in its first inversion, when it can often be employed effectively in places where Dominant harmony would be good (chiefly in harmonizing either the 2nd or 7th of the scale in the course of a melody) * *e.g.*—



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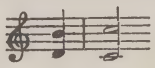
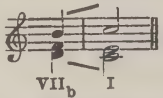
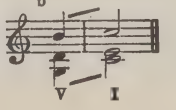
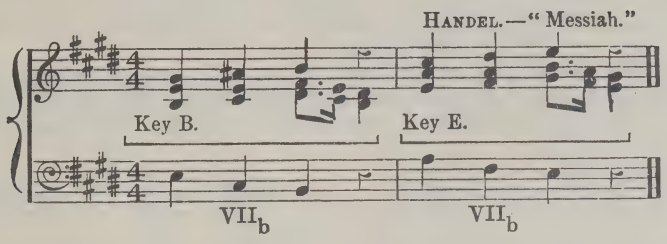
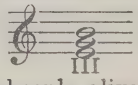
* The ending  with which the student is already familiar in his early two-part studies, is of course an incomplete form of 

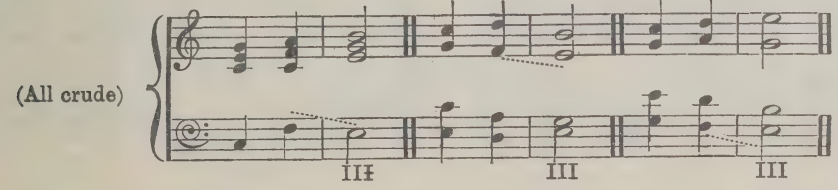
and provides a perfect cadence of an almost equally emphatic nature as the more usual 

The following is a familiar instance of its use :—

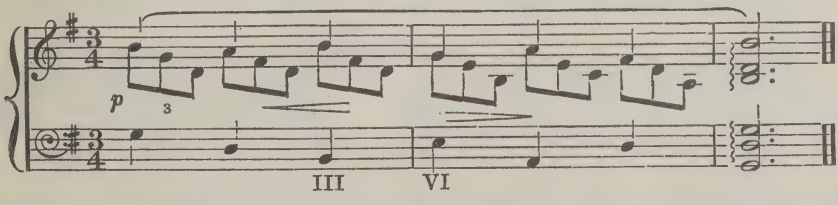


N.B.—In the majority of cases, it is best to double the bass-note of VII$_b$ (*see* Chap. XIII, Sec. 6 (*c*)). and the two notes forming the diminished 5th (or its inversion, the augmented 4th) should usually *move by step*.

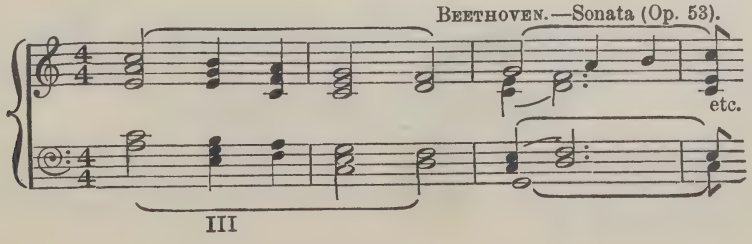
5. The chord of the Mediant (III) differs materially in effect in the two forms of a key. In the major mode it is a concordant (minor) triad, *e.g.*—(In C major.)  but its introduction requires a good deal of care, and the student whose ear is not keenly alive to the niceties of musical effect will be in danger of many crudities if he uses it indiscriminately. It is generally safer for the beginner to avoid it *after* any chord containing the 4th degree of the scale :—

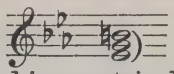


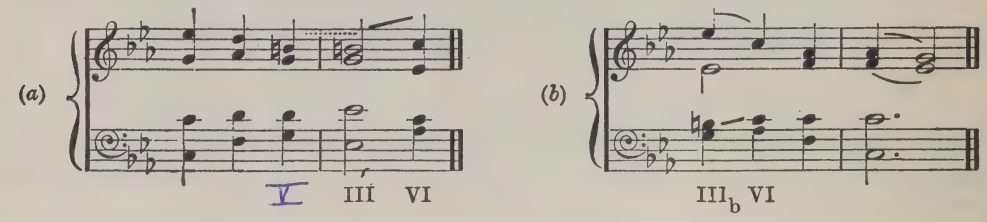
6. If it can be followed by a chord whose root is a 4th above (or 5th below) its own root, that is, by *Submediant* harmony, its effect is quite good :—



and it is useful in certain cases to harmonize the Leading-note in a melody descending scale-wise from the key-note, thus :—



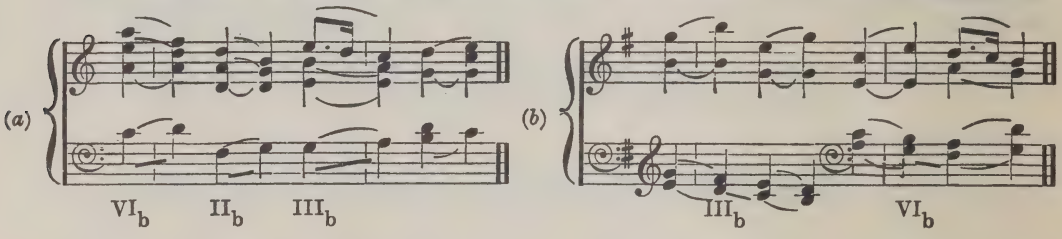
7. In the minor mode of the key, the Mediant chord contains an augmented 5th from the root, *e.g.*—(In C minor.)  and as a consequence is a *dissonant* (augmented) triad, requiring to be followed in a certain definite way. Its most frequent progression is (as in the case of III in the major key) to a chord whose root is a 4th above its own, *i.e.*, the Sub-mediant chord (VI), the augmented 5th *rising a semitone* to the 3rd of that chord, *e.g.*—



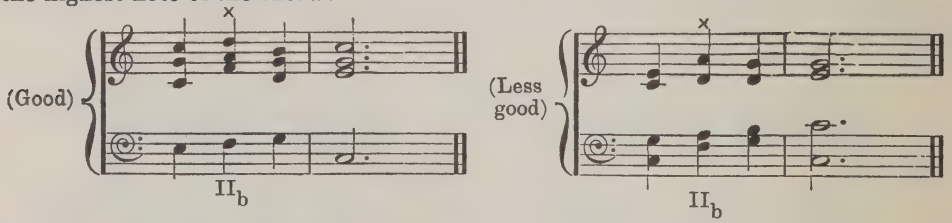
N.B.—The fixed progression of a discord is termed its *resolution.* In many cases the Mediant triad of a minor key can be introduced more effectively if the augmented 5th of the chord is *prepared* (*i.e.*, sounded as a concord in the preceding harmony, in the same "voice" or part. This is not actually necessary, but it often tends to produce a smoother and more musical result. The first example (*a*) above illustrates this "preparation" of the dissonance.*

8. With regard to the first inversion of the Secondary triads, it is useful to remember that

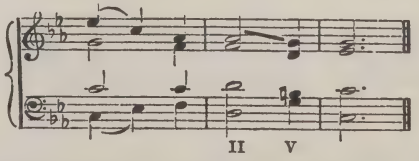
(i) In most cases the best effect is produced when the bass-note is quitted by step, *e.g.*—



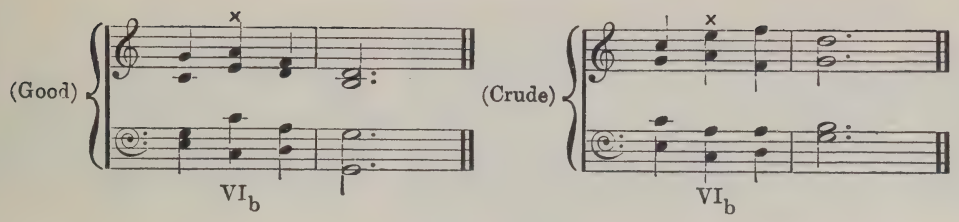
(ii) The first inversion of these triads usually sounds best with the 6th from the bass-note as the highest note of the chord :—



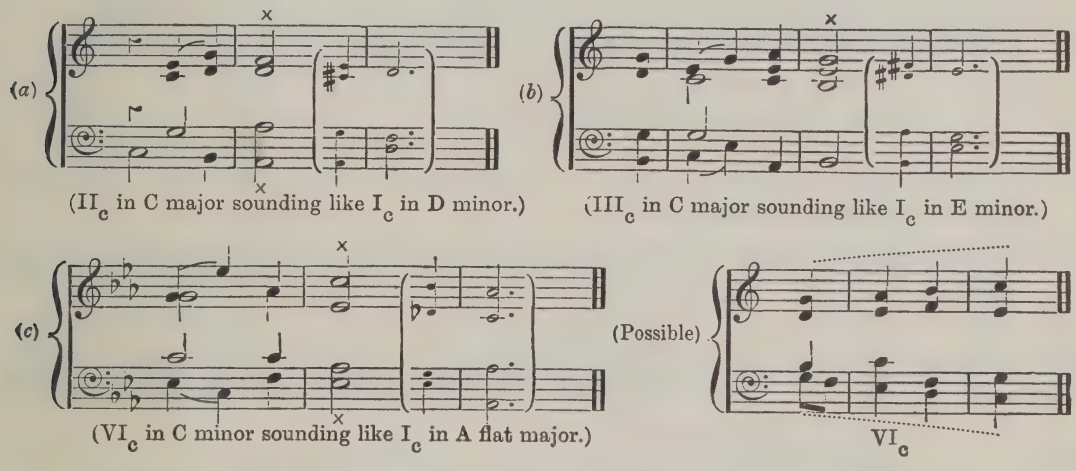
* It will be remembered that the Supertonic chord in a minor key is a diminished triad, and as a consequence, *dissonant* in its root-position. It is hardly ever met with in this form, but if it is so used, it resolves (like the Mediant triad) upon a chord whose root is a 4th above its own (*i.e.*, upon the Dominant), *e.g.*—



the diminished 5th *falling* a semitone to the root of that chord. It is usually better to "prepare" the dissonant 5th, as above. In the first inversion this chord may be treated practically with the freedom of a concord, (*see* Chap. XIII, Sec. 5).



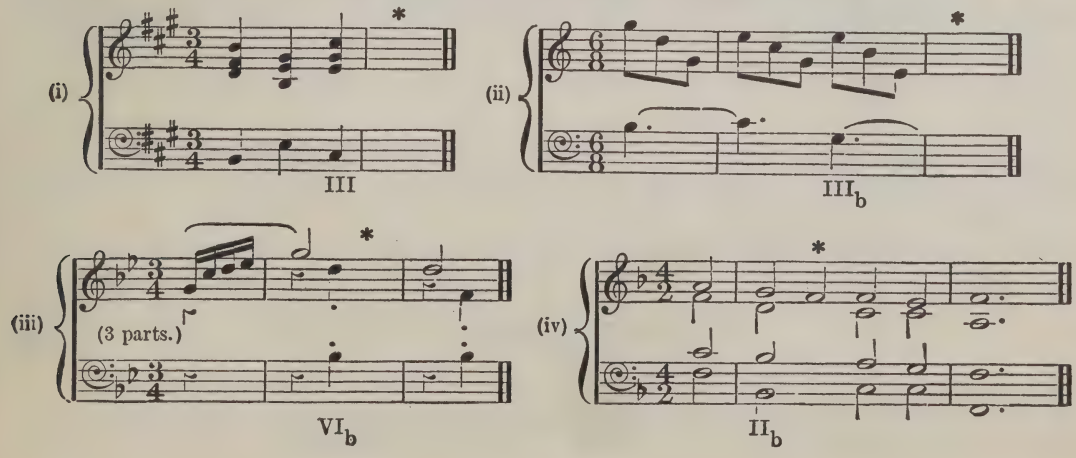
9. Although Secondary triads in the *second* inversion may occasionally be introduced with good results, the chances of their use *as chords within the key* are extremely rare. In this inversion they usually suggest very strongly the idea of a modulation, and the $^{6}_{4}$ chord gives the impression of I_c in the new key, *e.g.*—

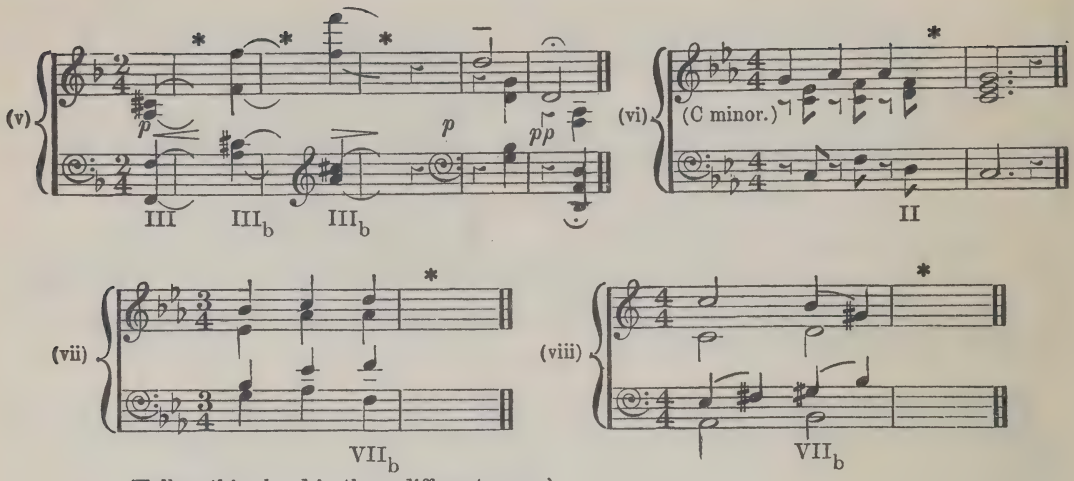

(*a*)
(II$_c$ in C major sounding like I$_c$ in D minor.)
(*b*)
(III$_c$ in C major sounding like I$_c$ in E minor.)
(*c*)
(VI$_c$ in C minor sounding like I$_c$ in A flat major.)
(Possible)
VI$_c$

EXERCISES UPON THE FURTHER USE OF THE SECONDARY TRIADS OF THE MAJOR OR MINOR KEY.

A. Play, as isolated chords (both in 3 parts and 4 parts), the Secondary triads specially considered in this Chapter (viz., III, III$_b$ and VII$_b$), in both major and minor keys.

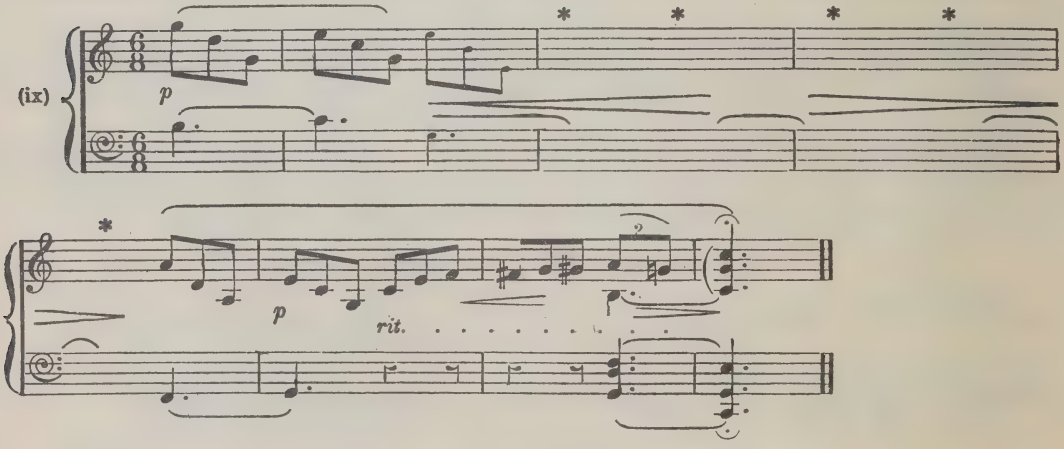
B. Play the following passages, inserting a suitable chord at each asterisk :—





(Follow this chord in three different ways.)

N.B.—Continue the following passage in a descending Sequence, as suggested. Indicate the harmonies by Roman numerals ;—



C. Play (and write from memory) the following progressions, in various keys. Make the treble part melodious.

(*a*) Major keys only. I V III VI ; VI$_b$ II V$_b$ I ; III$_b$ VI II$_b$ V I$_b$;

I IV VII$_b$ VI ; I VII$_b$ I$_b$; IV VII$_b$ I .

(*b*) Minor keys only. * I V III VI ; * III$_b$ VI II$_b$ V I ; VI$_b$ V$_b$ I ;

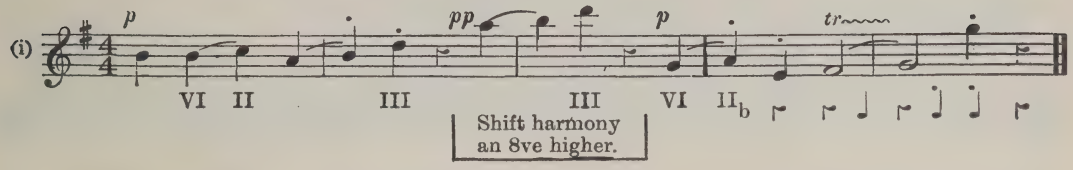
† I$_b$ IV II V I .

---

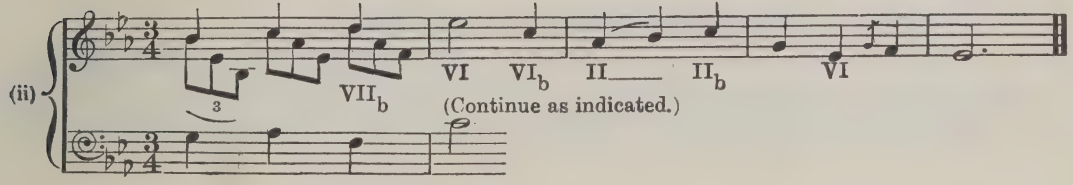
* Remember that this is a dissonant (augmented) triad.

† „ „ „ „ (diminished) triad.

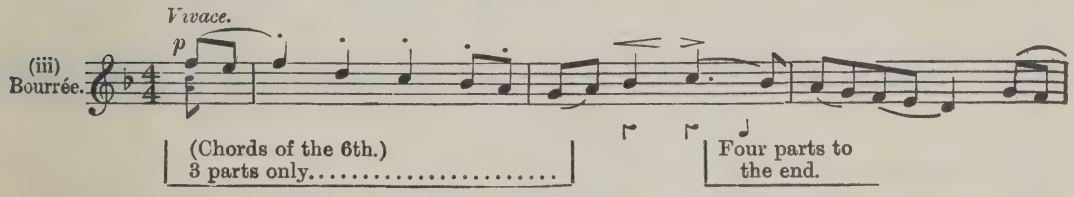
D. Harmonize the following melodies, introducing Secondary triads where suitable. In the first two exercises these are indicated by the Roman numerals.

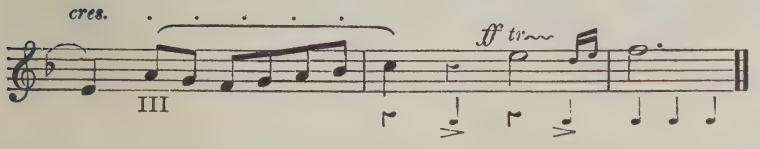


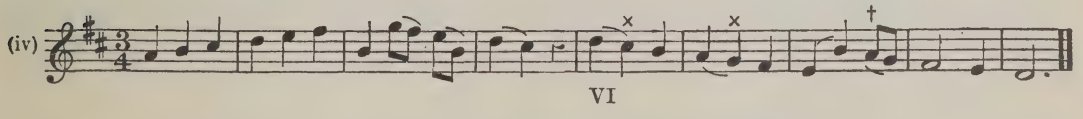
N.B.—Notes or rests underneath the staff are directions as to the length of the accompanying chords.

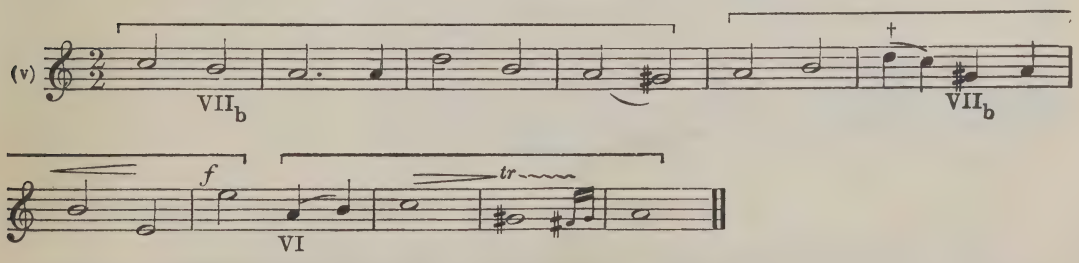


N.B.—(Except in the passage in three parts, do not harmonize more quickly than the crotchet pulse in the following exercise.)



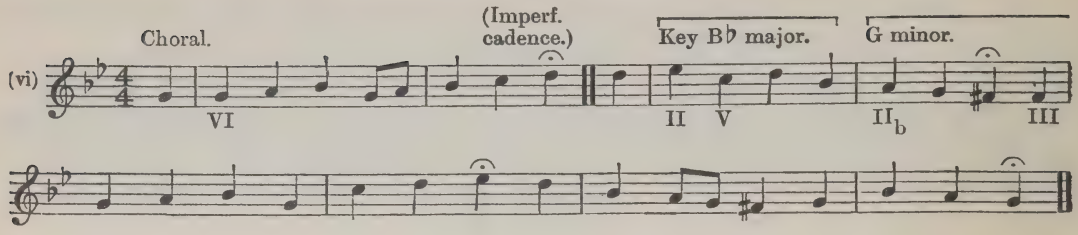




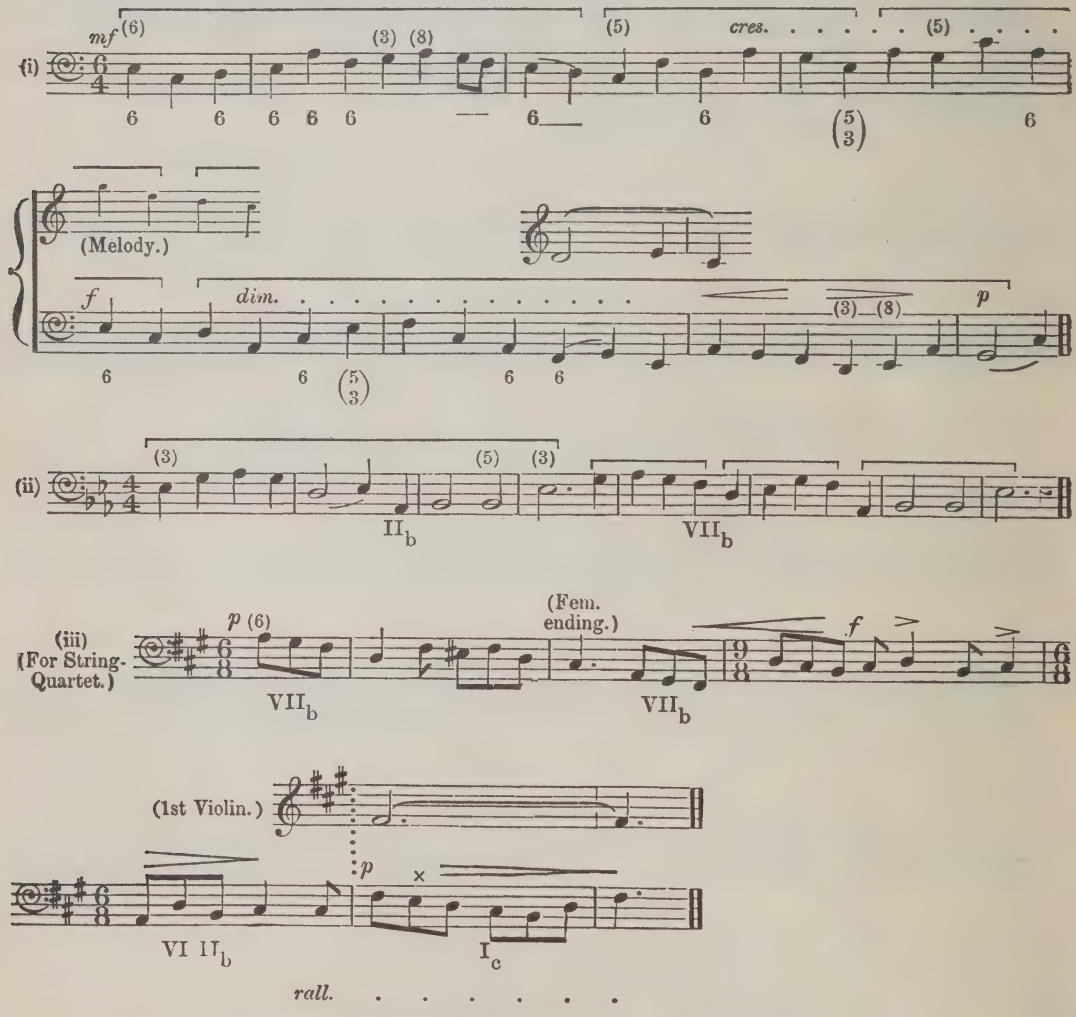


× Passing-note.

† Accented passing-note; the chord taken against it should be one that harmonizes the *following* note.



E. Harmonize the following basses (figured and unfigured):—



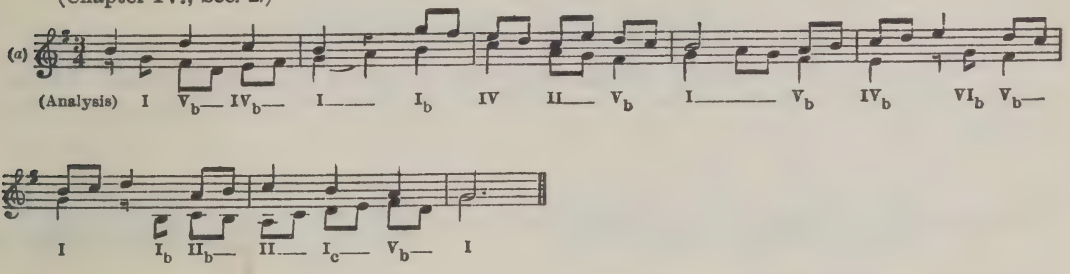
F. Improvisation at the keyboard to illustrate the resources of this chapter.

× Passing-note.

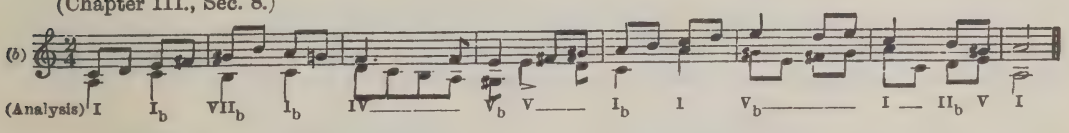
Concluding Note.

By the light of the harmonic knowledge now in his possession, the student should have no difficulty in fully realizing the chord-basis of the intervals he has been using in his two-part melodic studies. He should carefully analyse many of those he has already worked; the analysis of the examples given below will shew the method to be adopted.

(Chapter IV., Sec. 2.)



(Chapter III., Sec. 8.)



N.B.—The following hints are useful:—

(*a*) The Mediant *bass* almost invariably implies Tonic harmony, I_b not III;

(*b*) The Leading-note *bass* always implies Dominant harmony, V_b not VII;

(*c*) The Supertonic *bass* (in a *minor key*) implies Leading-note harmony, VII_b not II.

The reasons for the above should be clear if the contents of this chapter have been mastered.

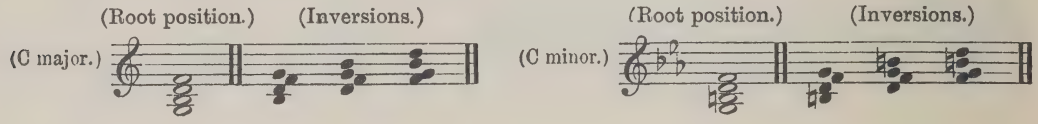
Direction to Teacher and Student.

Although, in future chapters, Improvisation to illustrate the various subjects that are being studied is not always specifically indicated, such practice at the keyboard should invariably accompany all other forms of exercise.

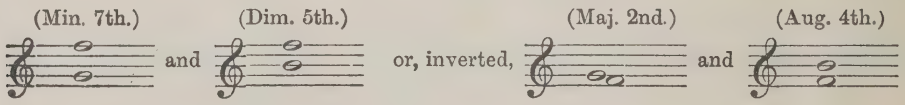
CHAPTER XV.

THE CHORD OF THE DOMINANT SEVENTH.

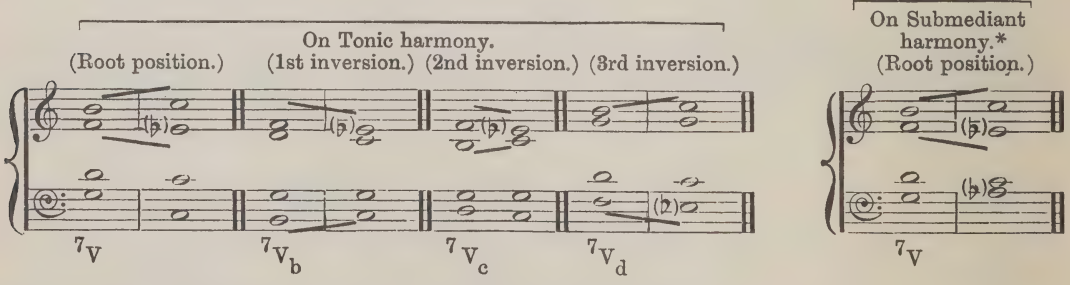
1. The chord of the Dominant 7th consists of the common chord of the Dominant of either major or minor key, with the 7th from the root added, the chord being identical in both forms of the key, *e.g.*—



2. If the chord be analysed, it will be found to contain two dissonant intervals, each of which adds considerably to the expectant and inconclusive feeling of the Dominant triad, to which allusion was made on page 65. These dissonant intervals are :—

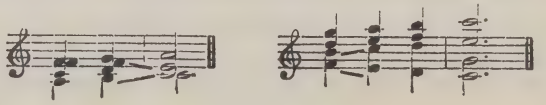


3. The Dominant 7th chord most frequently resolves upon Tonic or Submediant harmony, and its two most characteristic notes (the 3rd and the 7th of the chord) then always move *by step*, the 3rd rising a semitone to the key-note, and the 7th falling a semitone in the major form of the key, and a tone in the minor form ;—



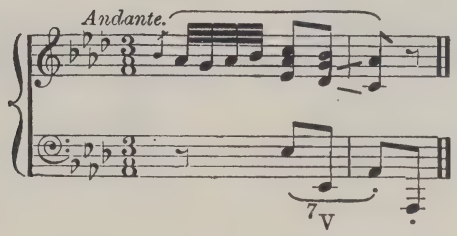
N.B.—The flats in brackets shew the resolution in the Minor form of the key. Notice that the 3rd of the *Submediant* harmony is always doubled—not the root (*see* page 106).

* The inversions rarely resolve on Submediant harmony; the following, however, are possible :—



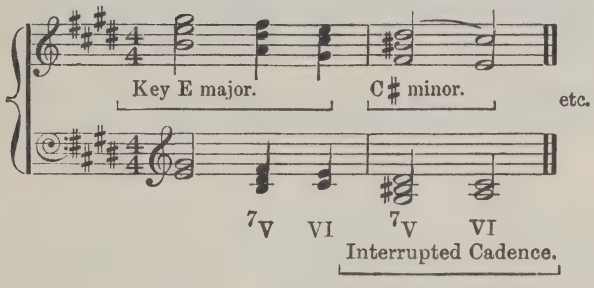
4. The root position of the Dominant 7th chord, resolving upon *Tonic* harmony, is not often used save at a Perfect cadence, for the reason that its effect is so conclusive and final, *e.g.*—

BEETHOVEN.—Sonata (Op. 26).



It is, however, very effective—even in non-cadential positions—when resolved upon *Submediant* harmony, *e.g.*—

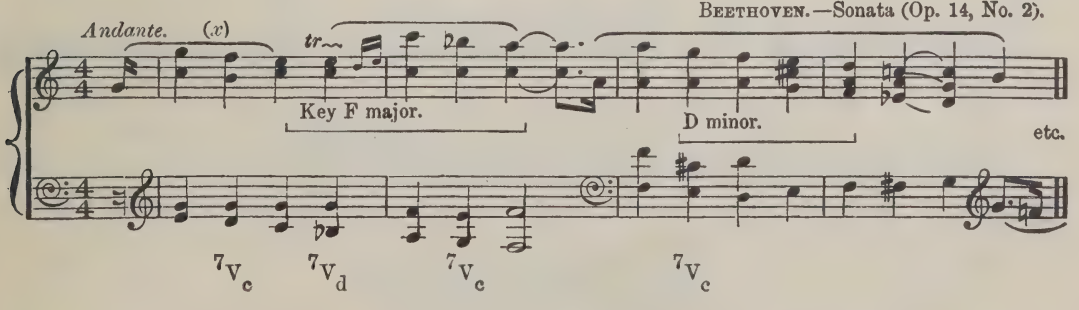
BEETHOVEN.—Sonata (Op. 53).



*** This resolution, in the form of an Interrupted Cadence, will also be found in the example from Beethoven on page 106.

5. The inversions may be freely introduced in the course of a phrase, and are often very useful in giving a certain grace and elasticity to the music, *e.g.*—

BEETHOVEN.—Sonata (Op. 14, No. 2).

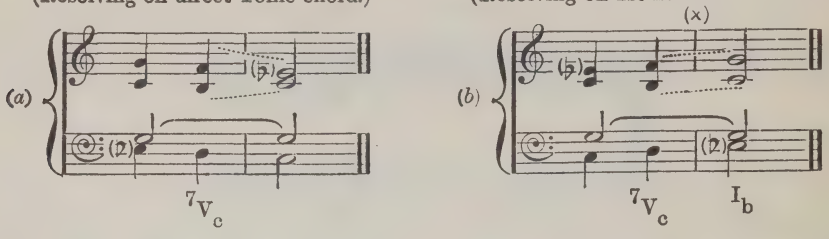


(*x*) Observe that a perfect 5th may always be followed by a Diminished 5th.

6. From the examples in Sections 3 and 5 it will be seen that the 3rd and 7th of the chord usually move in the same manner in the inversions as in the root-position; but when (as often

happens) the 2nd inversion of the Dominant 7th proceeds to the first inversion of the Tonic chord, the 7th—instead of falling one degree—*may rise a whole tone*, as in Ex. (*b*) below :—

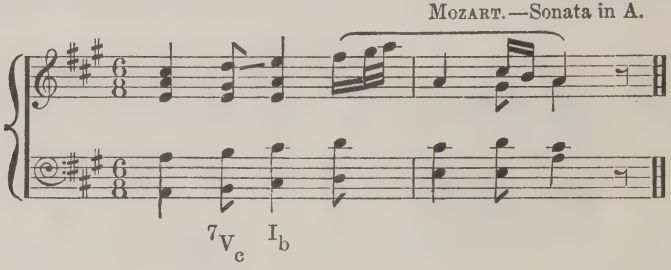
(Resolving on direct Tonic chord.)* (Resolving on 1st inversion of Tonic.)*



N.B.—The two 5ths at (×) are quite justifiable and of good effect; a diminished 5th may always be followed by a perfect 5th, provided that they do not occur between the *bass* and one of the other parts of the harmony.

The following extract illustrates the effective use of this form of progression :—

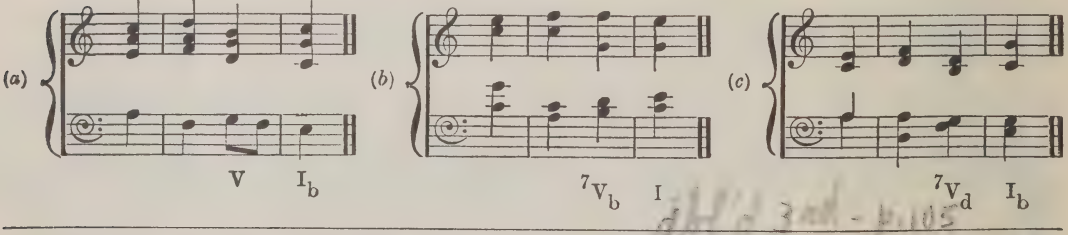
MOZART.—Sonata in A.



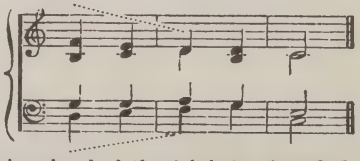
7. The inversions of the Dominant 7th chord are, further, of considerable value in the preservation of continuity in a musical passage, for by their means it is possible to avoid the too frequent occurrence of direct Perfect cadences. If either (or both) of the chords of a cadence be *inverted*, the effect of conclusion at the end of a phrase is minimized, and the flow of the music is not checked to any appreciable extent, *e.g.*—

PHRASE-ENDINGS.

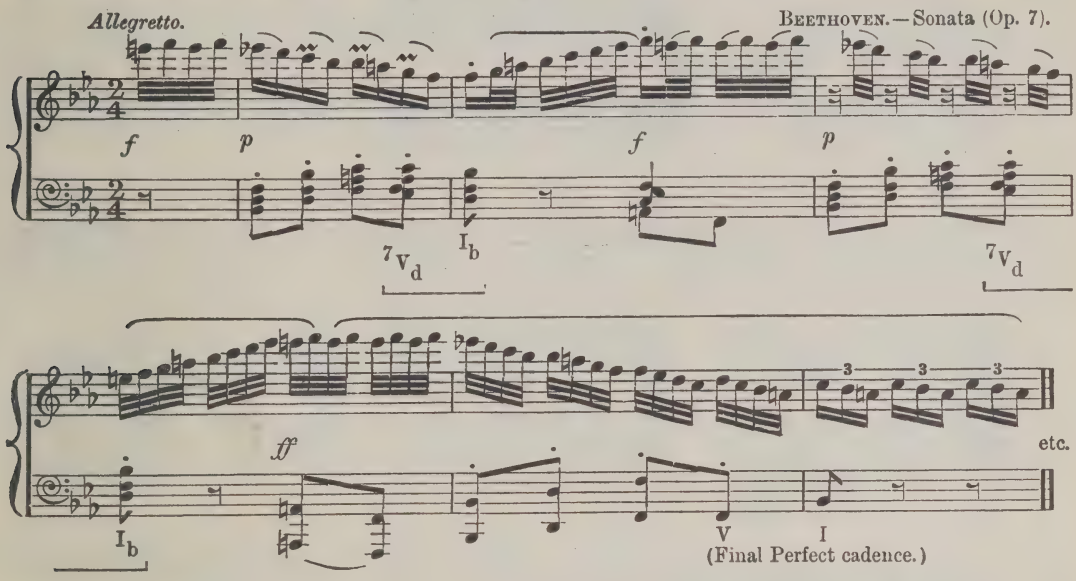
(Tonic chord inverted.) (Dominant chord inverted.) (Both chords inverted.)



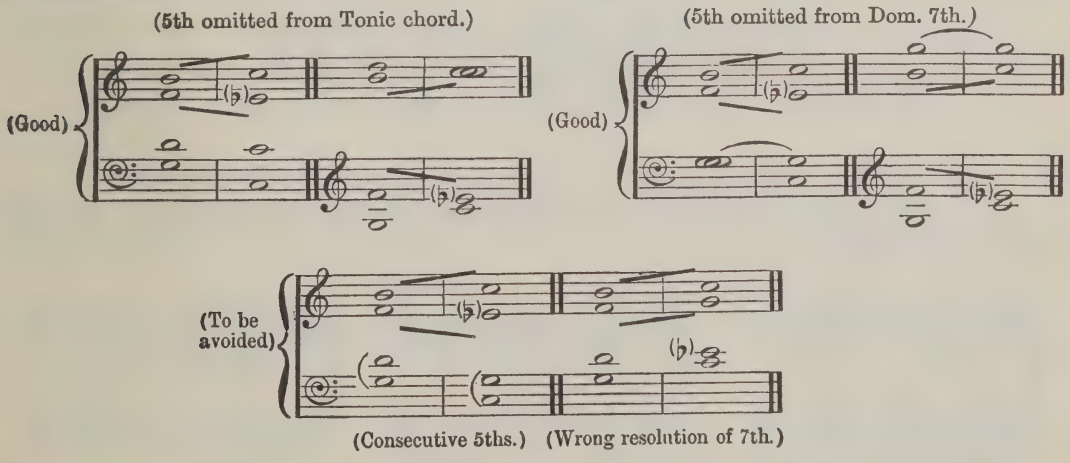
* In each resolution, therefore, the best effect is produced when the 7th in the second inversion of the chord *follows the movement of the bass.* If this falls to the root of the Tonic chord, the 7th will also fall; if it rises to the 3rd of the Tonic chord, the 7th will rise in like manner. The following is, however, possible :—



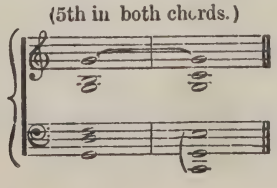
the doubling of the bass of the major chord of the 6th being justified by the movement to and from the doubled note by step, in contrary motion.

These so-called Inverted cadences are obviously of considerable value at the less emphatic rhythmic points in the course of a passage, and Beethoven in the following instance has most effectively postponed his final *direct* Perfect cadence by their use :—

DIRECTIONS AS TO PART-WRITING.

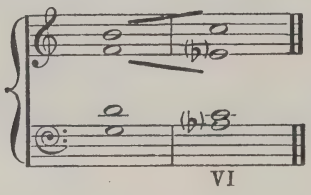
8. If the chord of the Dominant 7th in its root-position resolves upon the Tonic chord in *its* root-position, the 5th of one or the other chord will—in *four-part* writing—have to be omitted and the root doubled, *e.g.*—



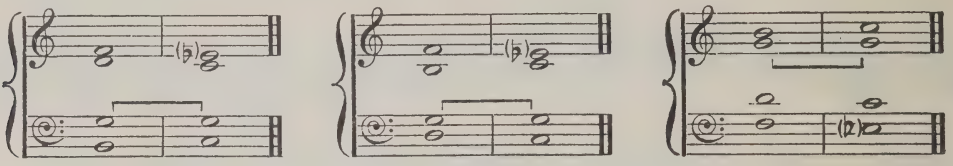
N.B.—In fuller harmony, such as is often found in Pianoforte music, this restriction does not apply, *e.g.*—



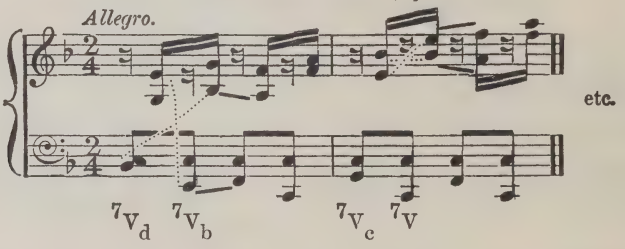
In the resolution upon Submediant harmony, *both* chords should be complete, *e.g.*—

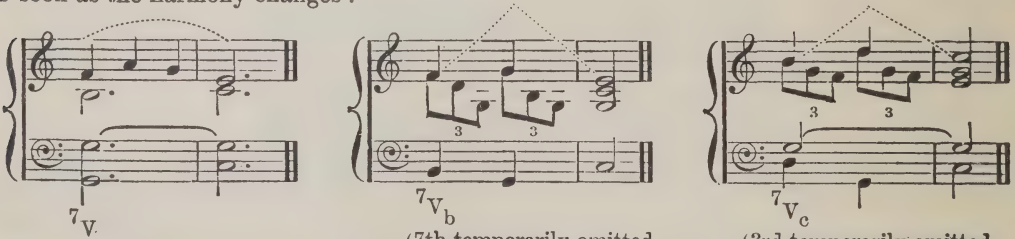


9. In the inversions, it is rarely desirable to omit any note of either the Dominant 7th chord or its resolution ;* the root of the Dominant 7th acts as a "binding-tone" between the two ;—



10. The notes requiring resolution (viz., the 3rd and 7th), may be transferred from part to part, provided that they resolve regularly in the parts in which they last appear, *e.g.*—

BEETHOVEN.—Sonata (Op. 10, No. 2).

11. At times, also, the 3rd or the 7th temporarily disappears from the chord while the Dominant harmony lasts; but whichever note is thus for the moment omitted *must still resolve*, as soon as the harmony changes :—



*** The resolutions described in Sections 10 and 11 are often termed Ornamental resolutions.

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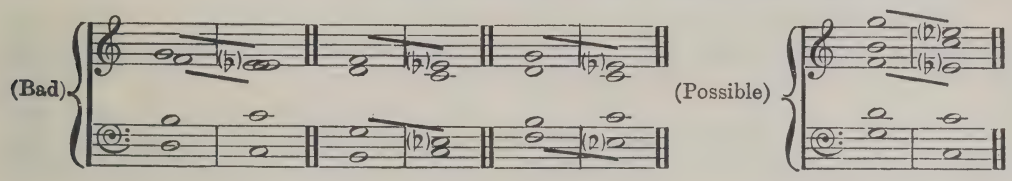
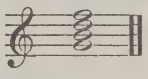
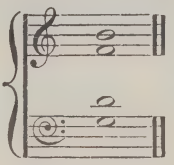
* The older masters, however, usually preferred to write the 2nd inversion of the Dominant 7th *without the root*, when the chord became identical with the Diminished triad of the Leading-note, in its 1st inversion. (*See* example from Handel's "Messiah," on page 113.)

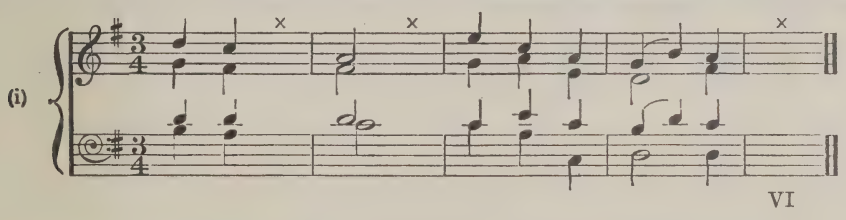
12. It is *very rarely* good for two notes standing a 2nd, 7th or 9th apart (*e.g.*, the root and 7th in the chord of the Dominant 7th), to move by similar motion to a unison or an 8ve :—

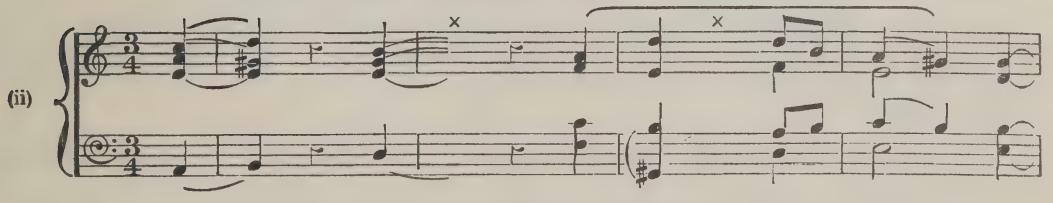


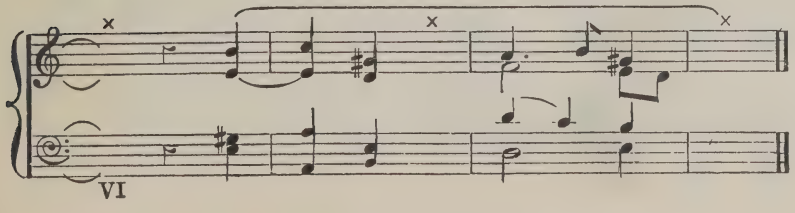
PRELIMINARY (KEYBOARD) EXERCISES UPON THE CHORD OF THE DOMINANT 7TH.

A. Play the chord of the Dominant 7th in various keys (major and minor), and in all positions. Play these chords first in close position (with one hand), thus :—  etc.

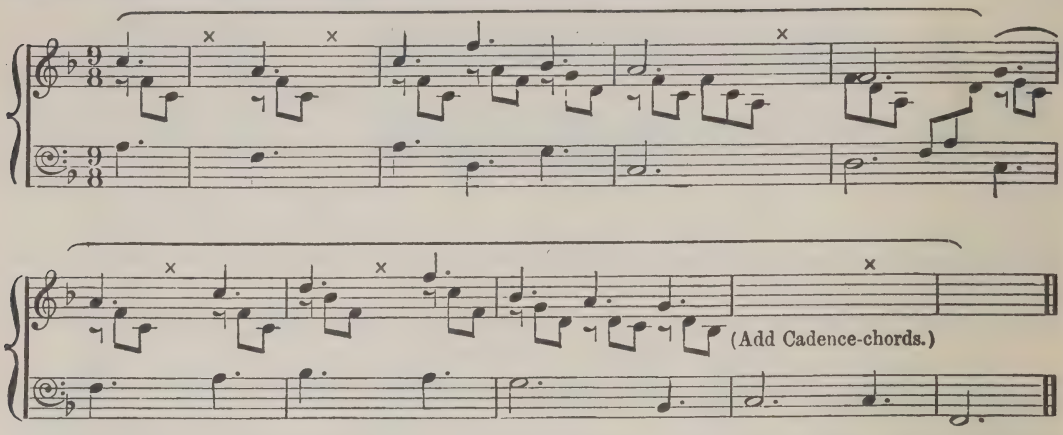
and afterwards in extended position (with both hands), *e.g.*— etc.

B. Insert a chord at each ×, to resolve the chords of the Dominant 7th satisfactorily. The resolution should be upon some form of Tonic harmony, unless otherwise specified :—



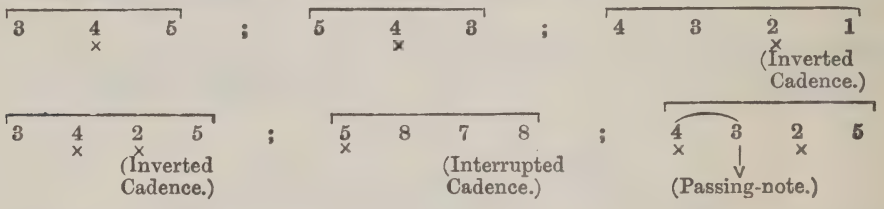




C. Insert a suitable position of the chord of the Dominant 7th at each × in the following passage, maintaining the arpeggiated form of accompaniment :—



D. Harmonize the following fragments of melody in various major and minor keys, introducing some *inversion* of the Dominant 7th in each, (at the ×) :—



E. Play the following progressions in various major and minor keys :—

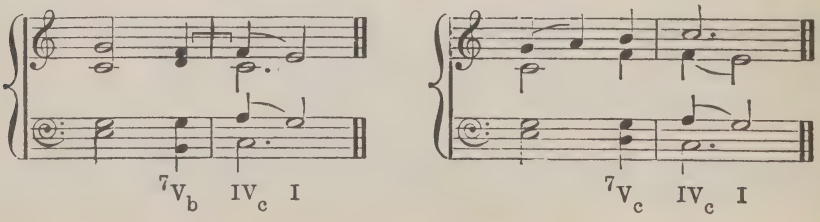
I $^{7}V_{d}$ I_{b} ; VI II_{b} $^{7}V_{d}$ I_{b} ; I $^{7}V_{c}$ I_{b} ; I_{b} $^{7}V_{b}$ I ;

^{7}V VI IV I ; I II_{b} ^{7}V VI ; I $^{7}V_{c}$ $^{7}V_{d}$ I_{b} .

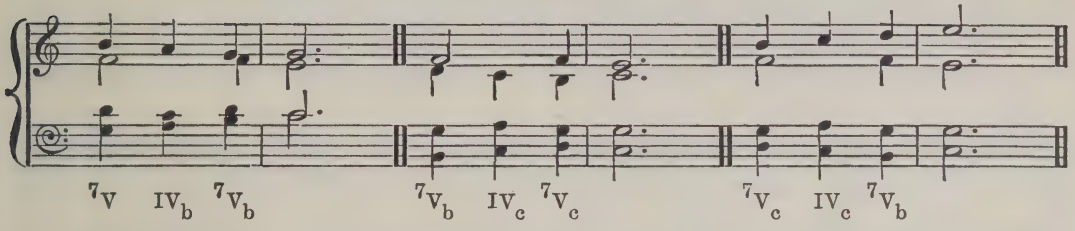
RESOLUTION UPON SUBDOMINANT HARMONY.

13. A less usual diatonic resolution of the chord of the Dominant 7th remains yet to be noticed, viz., that upon *an inversion* of the Subdominant chord. It is comparatively rare, but can sometimes be introduced with extremely happy results. Generally speaking, it is effective when employed—

(i) To delay the resolution upon Tonic harmony, particularly at a "Feminine" cadence :—



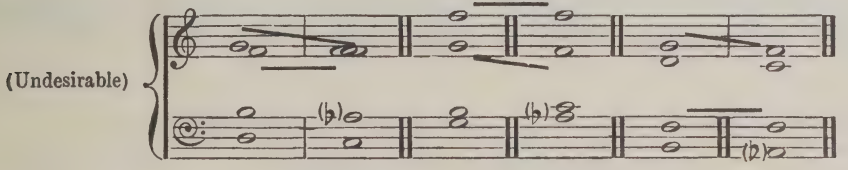
(ii) In passing by step (in the bass) from one to another position of Dominant harmony, *e.g.*—



N B.—In this form of resolution the 7th *remains* to form part of the Subdominant chord.*

DIRECTION AS TO PART-WRITING.

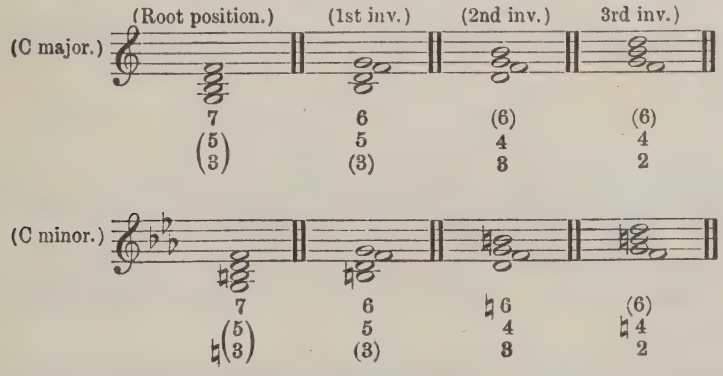
14. It is not as a rule good for two notes standing a 2nd, 7th, or 9th apart (*e.g.*, the root and 7th in the chord of the Dominant 7th) to proceed by oblique motion to a unison or an 8ve:—



*** This fault may, unless a certain amount of care is taken, occur in resolving the Dominant 7th upon Subdominant harmony, as in the above examples.

THE DOMINANT 7TH IN A FIGURED BASS.

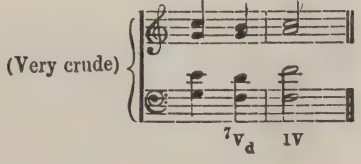
15. In a "figured" bass the Dominant 7th and its inversions appear as follows:—



N.B.—The figures in brackets are usually *implied*, and not written out.

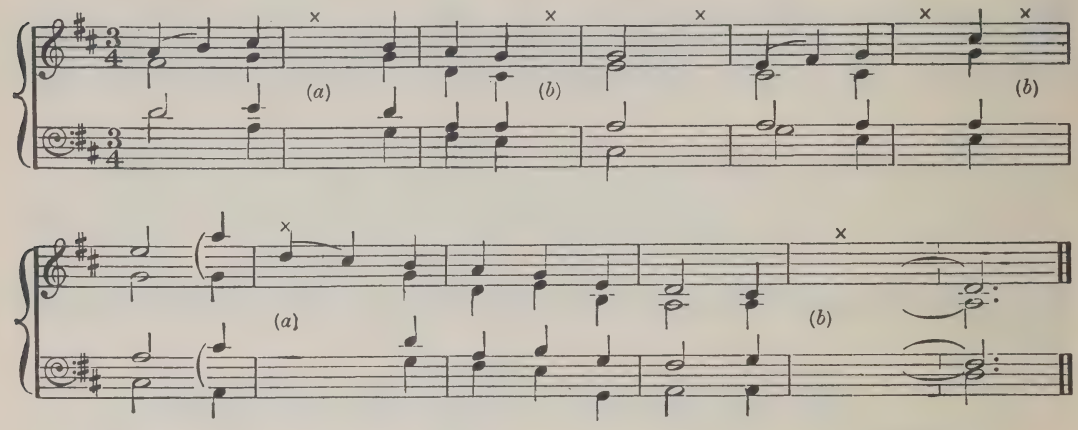
---

* The 3rd inversion does not resolve well upon Subdominant harmony:—



PRELIMINARY (KEYBOARD) EXERCISES ON THE RESOLUTION OF THE DOMINANT 7TH UPON SUBDOMINANT HARMONY.

F. Insert a chord in each of the blank spaces, to resolve the Dominant 7th effectively. Introduce the Submediant resolution at (*a*) and the Subdominant resolution at (*b*). The absence of any special indication implies that the chord is to be resolved upon Tonic harmony.



G. Play the following progressions in various major and minor keys :—

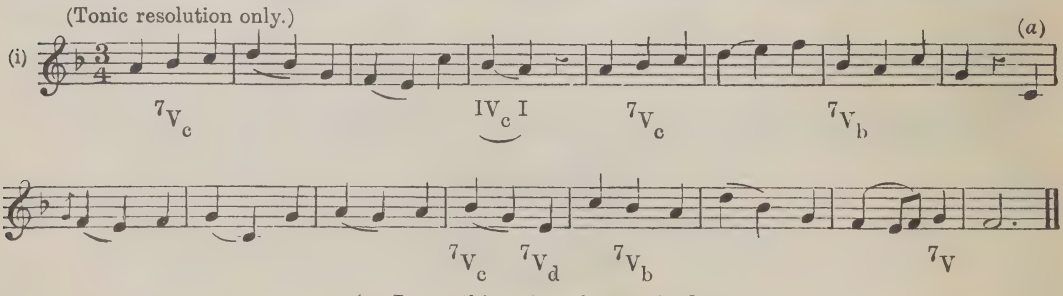
$I_b \quad {}^7V_c \quad IV_c \quad I$ (Fem. ending.) ; ${}^7V_b \quad IV_c \quad {}^7V_c \quad I$; ${}^7V_b \quad IV_b \quad {}^7V \quad I$ (Major key only.) ; ${}^7V \quad IV_b \quad {}^7V_b \quad I$ (Major key only.).

H. Harmonize the following fragments of melody in various major and minor keys, illustrating the Subdominant resolution of the Dominant 7th. (The introduction of the Dominant 7th chord in each passage is indicated by a ×).

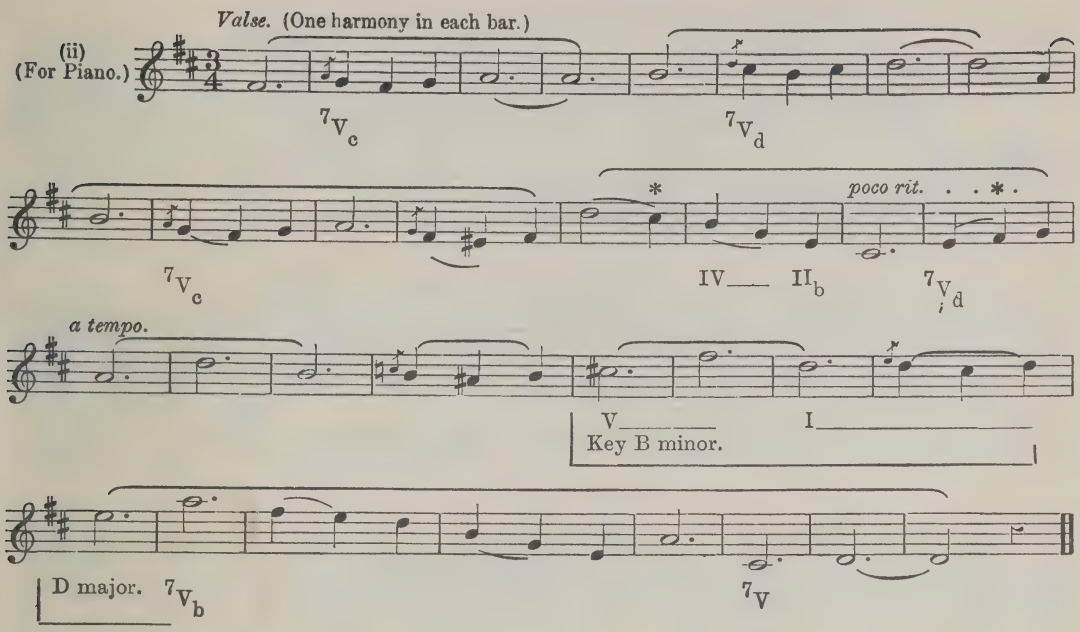
2 7 1 (Fem. ending.) ; 4 4 5 3 ; 2 1 7 1 ; 1 2 4 4 3 (Fem. ending.)

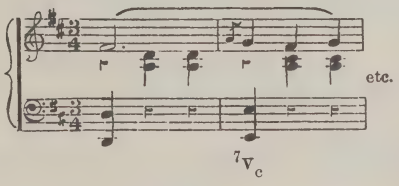
MELODIES AND BASSES INCLUDING THE USE OF THE DOMINANT 7TH CHORD AND ITS VARIOUS RESOLUTIONS.

I. Harmonize the following melodies; the places where the Dominant 7th should be introduced are indicated by Roman numerals. (*N.B.*—Passing-notes are not always specified.)

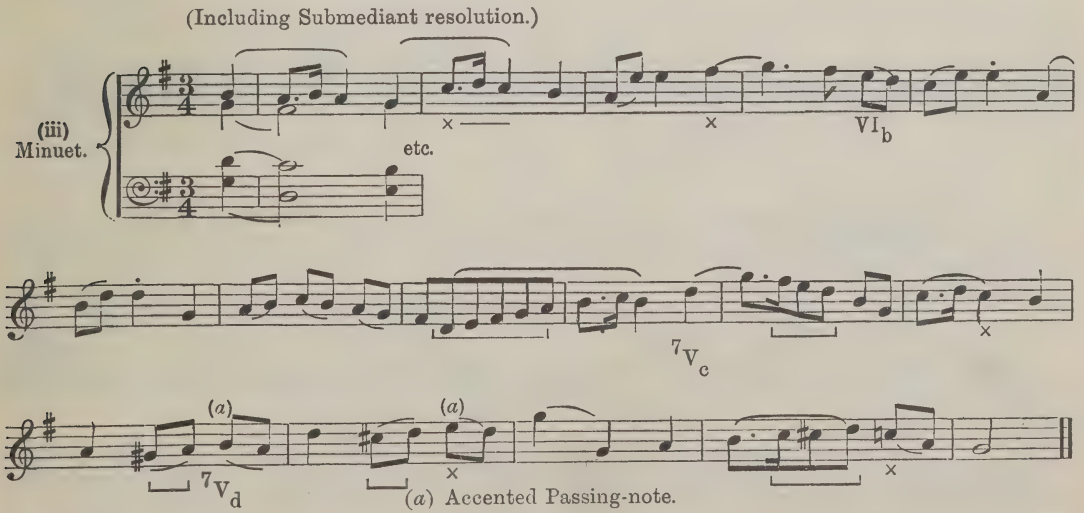


(*a*) Leave this note unharmonized.



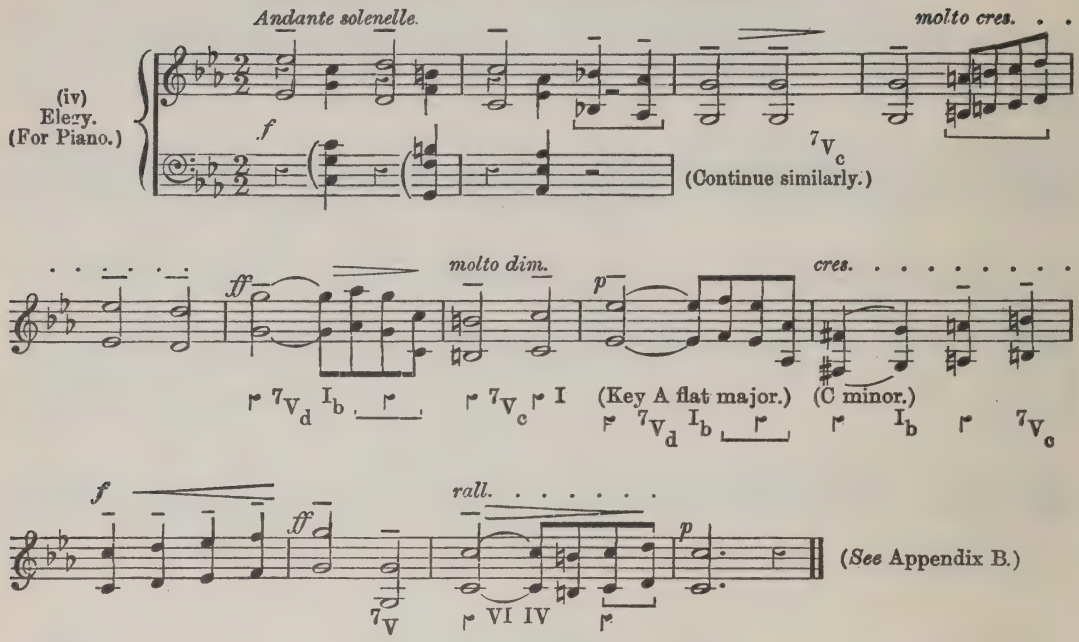
Begin the above exercise thus :—

N.B.—In the following exercise notes within the square brackets are to be left unharmonized. The use of a Dominant 7th is indicated by a ×.

(Including Submediant resolution.)



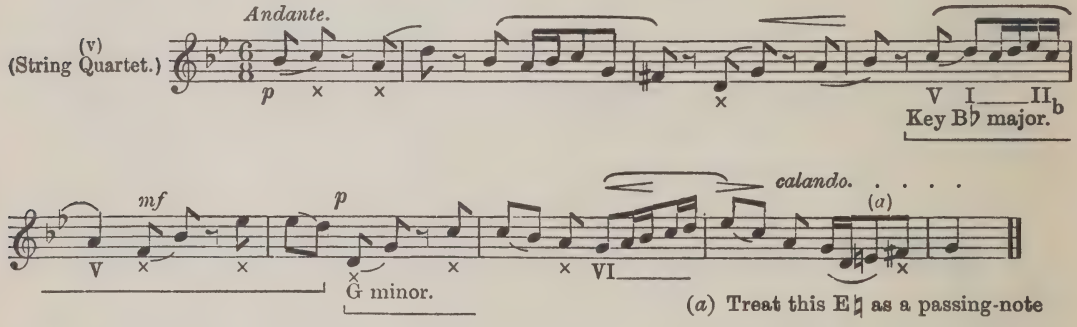
* Passing-note.

(Notes within the square brackets to be left unharmonized.)

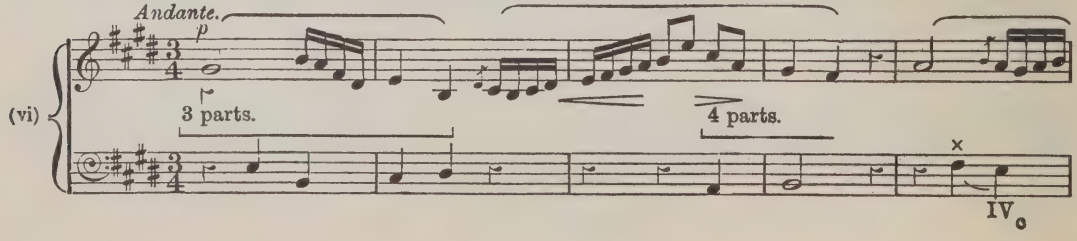


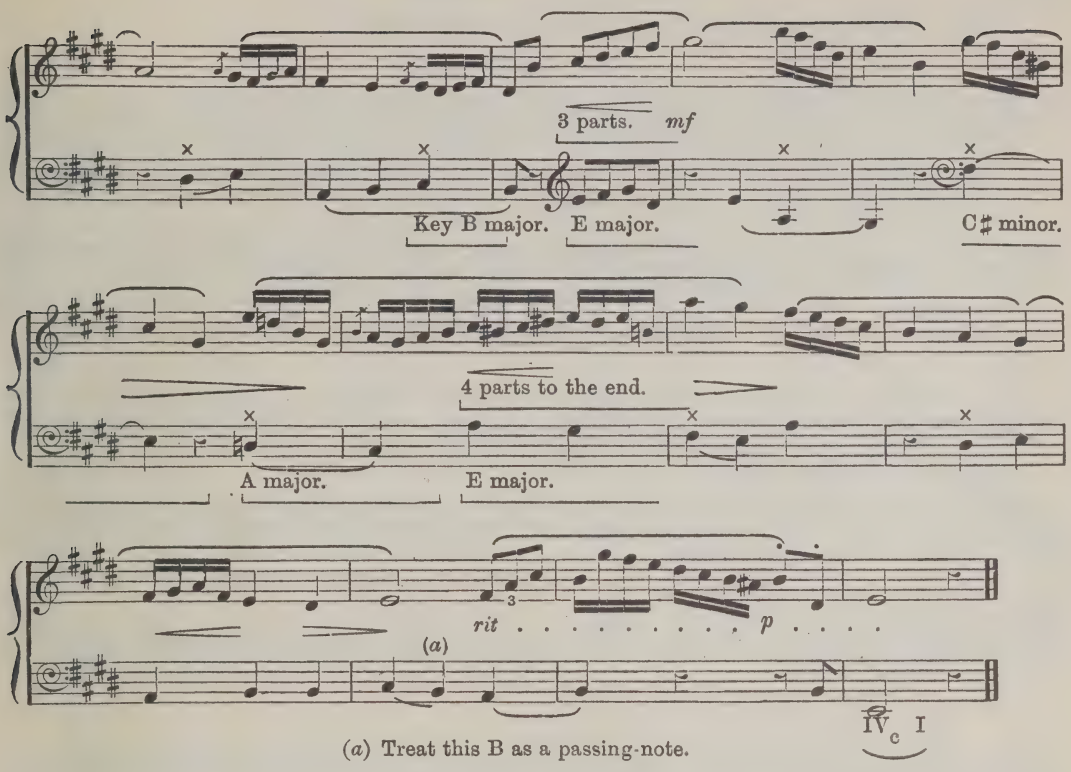
(Including Submediant and Subdominant resolutions.)

N.B.—The × denotes a Dominant 7th.



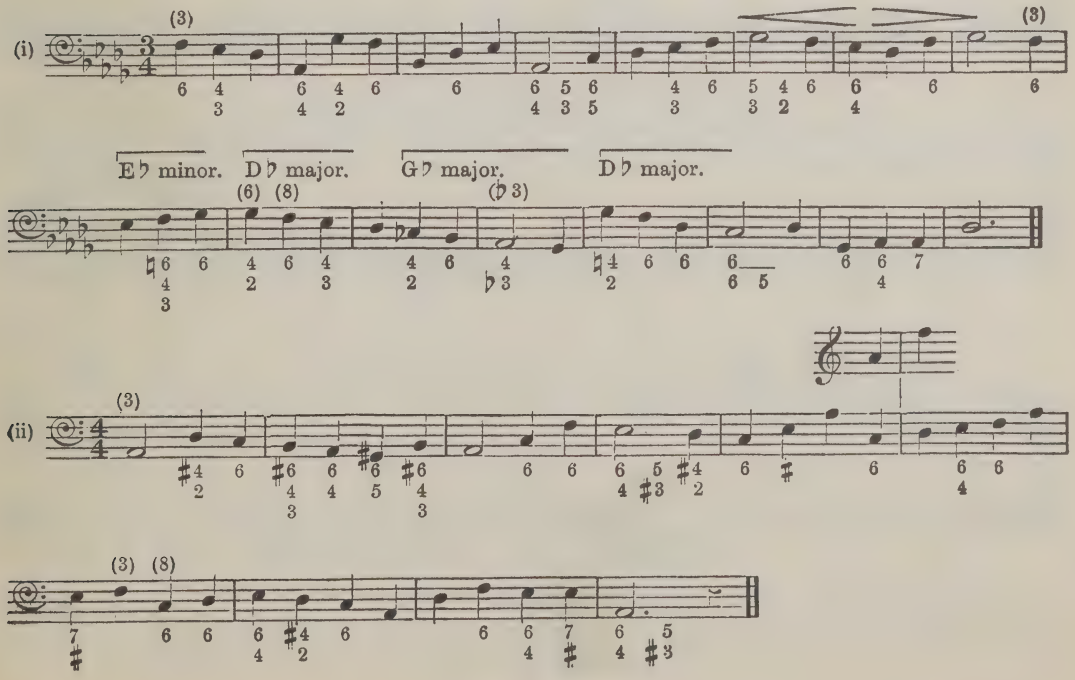
Note.—The following exercise is for the Pianoforte. The melody—somewhat in the manner of Haydn—is more or less florid in character, and harmonies should be filled in only where the bass-part is indicated. The desired "density" of the harmony is shewn by the directions "Three parts," "Four parts," etc.



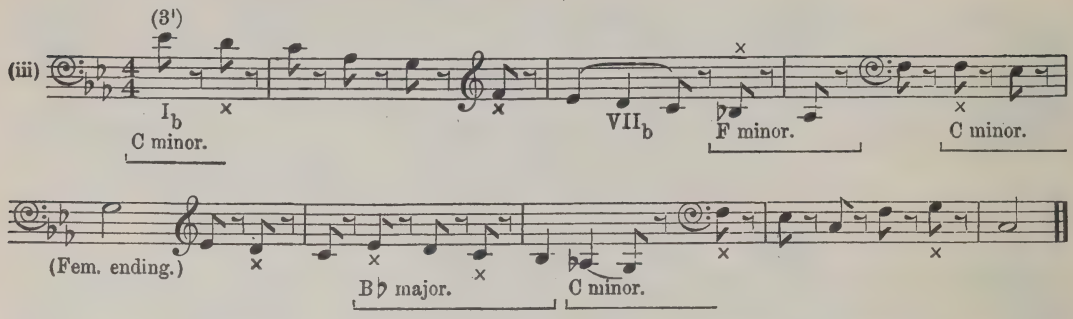


(*a*) Treat this B as a passing-note.

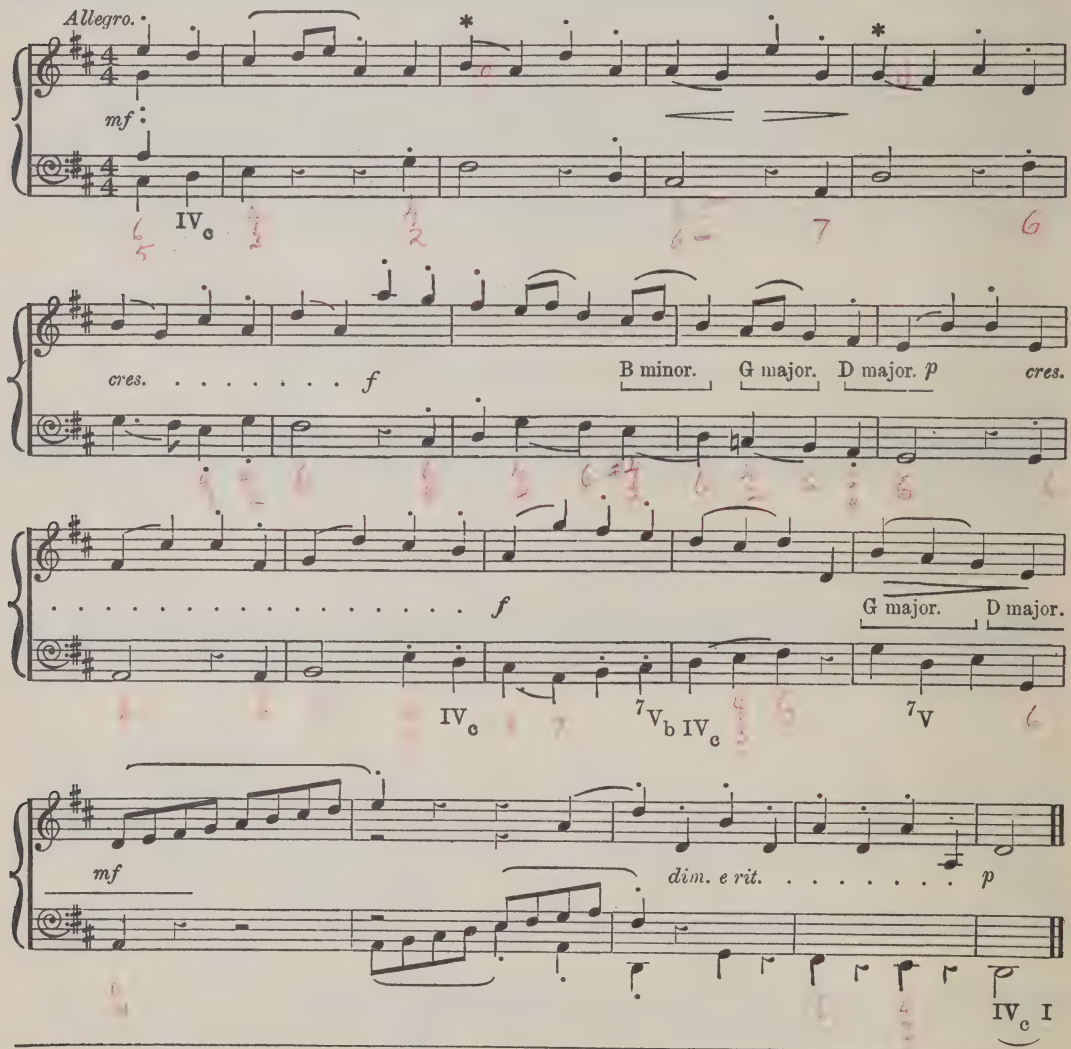
J. Harmonize these Basses (figured and unfigured) in four parts:—



N.B.—In the next exercise the Dominant 7ths are indicated by a x.



(iv) *Gavotte.* (In this exercise the introduction of the Dominant 7th is rarely indicated; the student must use his own discretion in the matter. When rests occur in the bass-part, the inner parts of the harmony should be silent for a corresponding period.)



* Accented passing-note.

CHAPTER XVI.

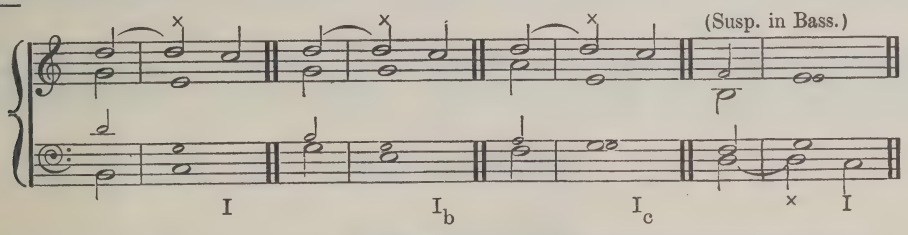
THE HARMONIC ASPECT OF SUSPENSIONS.

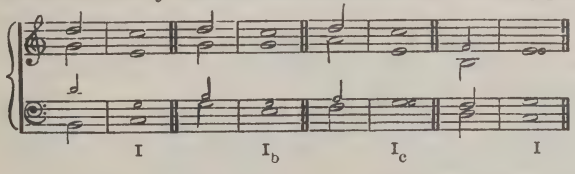
1. The exercises on the use of the tie (Chap. V.) will have shewn that a Suspension is a purely melodic "decoration," and that in no case does it form part of the harmony against which it is sounded. It is, however, customary (and convenient) to describe the relation of Suspensions to the harmony, by naming them according to the distance at which they stand from the *roots* of the various chords against which they are taken.

As it is possible for each of the notes of a triad to be delayed by the note next alphabetically above it, the Suspensions commonly available will clearly be as follows :—

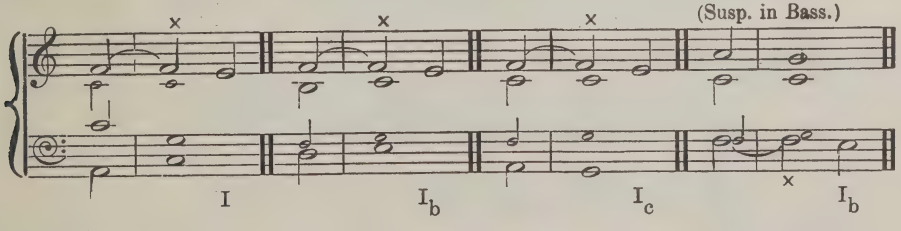
(*a*) Above the root of the chord—the suspended 9th.*
(*b*) „ 3rd „ „ — „ „ 4th.
(*c*) „ 5th „ „ — „ „ 6th.

2. The following examples will illustrate the delaying of each of the notes of the Tonic common chord of C major (in each of its positions), by the note next above it. It will be seen that this note is sounded *as a concord* in the preceding chord ; this is termed its Preparation. The fourth part of the harmony is given in small notes, so that the examples may be considered from the standpoint of either 3-part or 4-part writing.

(*a*) Root delayed by note above (forming Suspended 9th), which resolves downwards by step :†—

Obviously, the above are merely melodic decorations of the following progressions :—



(*b*) Third delayed by note above (forming Suspended 4th), which resolves downwards by step :—



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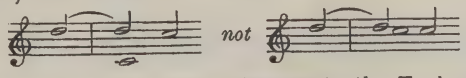
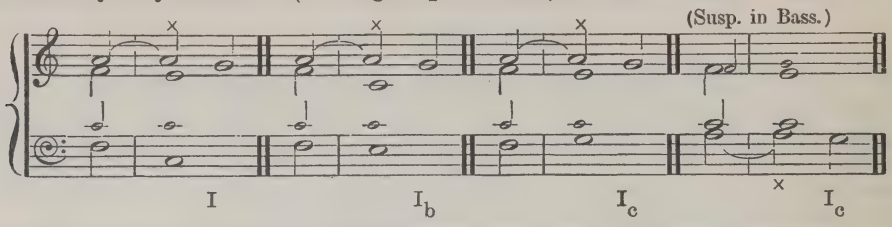
* Not the suspended 2nd. It will be remembered that the Suspension above the root is always taken at the distance of a 9th, thus :—



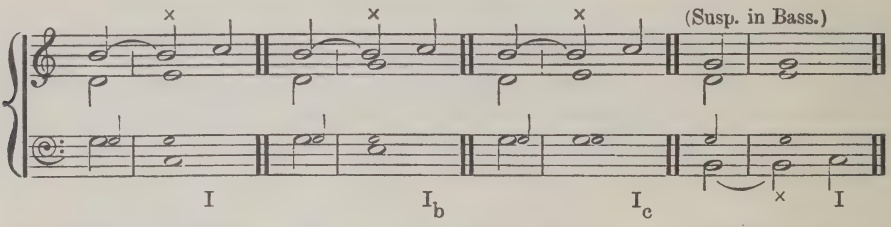
† Although all these examples are given with reference to the Tonic chord of C major, it should be remembered that Suspensions of the 9th, 4th and 6th may be added to any triad of the key (or an inversion of the same) that is concordant. A Suspension may occur in any part of the harmony ; when it is in the bass, it is usually called the "last inversion"—a not very accurate description.

(*c*) Fifth delayed by note above (forming Suspended 6th), which resolves downwards by step:—

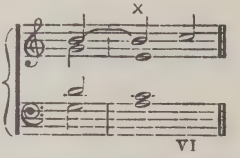


*** Compare the examples given in this section with those in Chapter V, Section 5.

3. Suspensions resolving *upwards* by step are occasionally met with, but they are not often of good effect.* A notable exception is, however, to be found in the *delaying of the root of the Tonic triad* by the note below, forming what is usually known as the Suspended Leading-note, *e.g.*—



*** Compare the Suspension referred to on page 35 with the above. The Suspended Leading-note, unlike the other Suspensions, is usually taken only against *Tonic* harmony, and it is best when it resolves upon the first inversion of that chord. The following form of Suspended Leading-note is, however, occasionally met with:—



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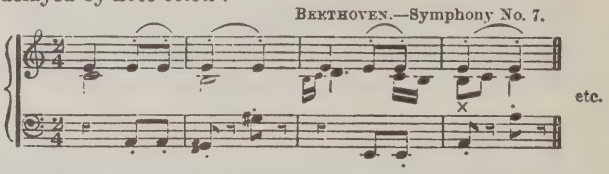
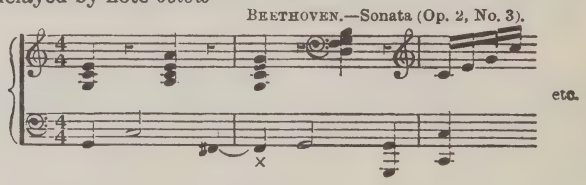
* One or two of these rarer Suspensions (or Retardations, as they are sometimes needlessly called) are given here. It will be noticed that each is a *semitone* below its resolution;—

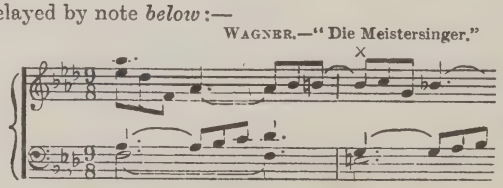
(*a*) Third of chord delayed by note *below*:—



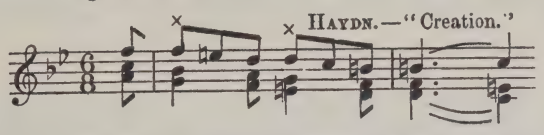
(*b*) Fifth of chord delayed by note *below* —



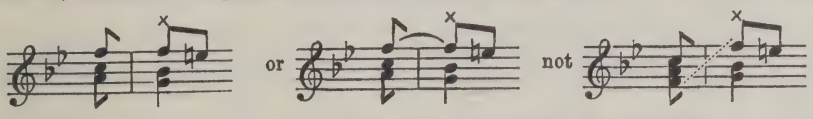
(*c*) Root of chord delayed by note *below*:—



4. Although Suspensions are more frequently tied over from their preparation, it is quite possible for them to be *struck* against the harmony, as in the following example :—

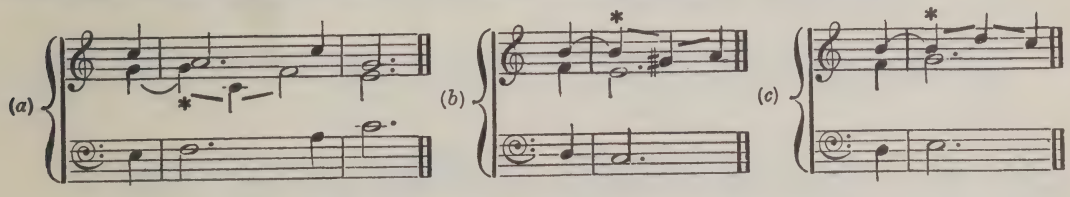


when they have much of the feeling of Appoggiaturas (Chapter XVII). To bear out their special character, however, Suspensions must always be prepared *in the same part*, thus :—



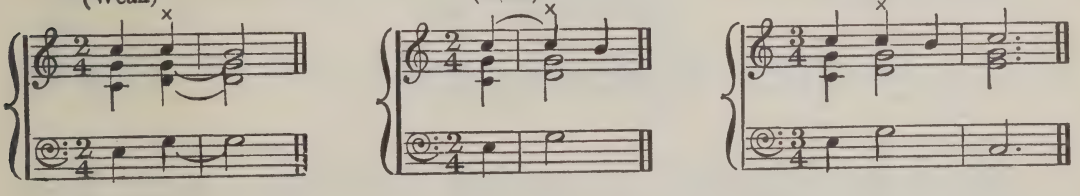
In this last example the high F is, of course, an Appoggiatura and not a Suspension at all.

5. A Suspension, before resolving, may leap (i) to another note of the chord against which it is being sounded (as at (*a*) below), or (ii) to a passing-note (as at (*b*) and (*c*)) :—

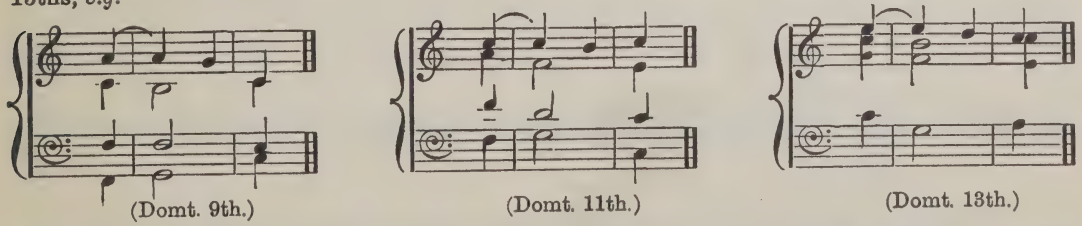


N.B.—In the latter case, the passing-note should be at the distance of a 2nd from the resolution-note, upon the opposite side to that of the Suspension.

6. A Suspension, whether tied or not, should not appear at a less-strongly accented part of the bar than its resolution, *e.g.*—



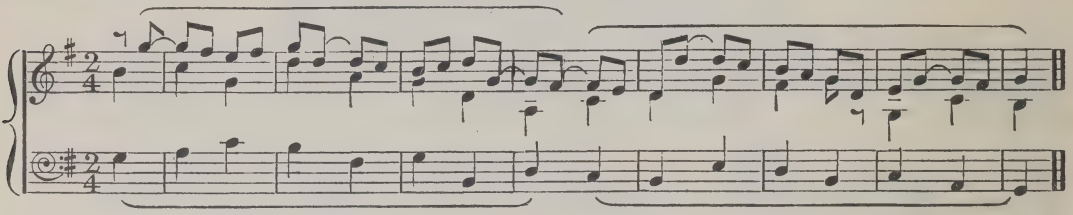
7 When the 7th is added to the Dominant harmony, the Suspensions above the root, 3rd and 5th respectively produce combinations which—as in the case of the Appoggiaturas spoken of in Chap. XVII, Secs. 7 and 8,—are often considered as Dominant 9ths, 11ths and 13ths, *e.g.*—



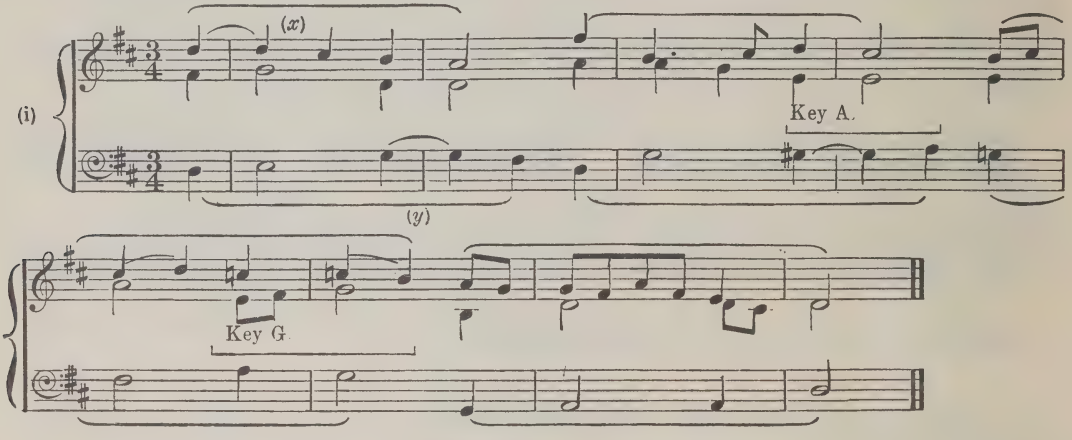
The actual method of naming them is really immaterial, so long as their treatment and use are thoroughly understood.

PRELIMINARY EXERCISES ON SUSPENSIONS IN HARMONIC WRITING.

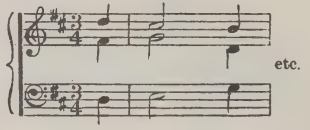
A. Analyse, in the light of the foregoing remarks, the following 3-part version of example (*a*) in Chapter V. Sec. 7, naming all the Suspensions in the manner indicated in Secs. 1 and 2 above :—

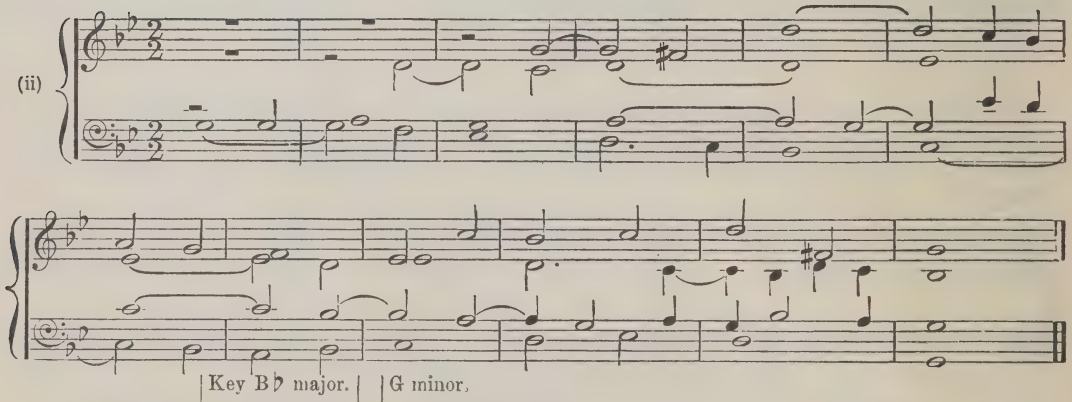


B. Re-write the following as passages of simple harmony, by removing all the Suspensions occurring in them :—



Begin thus :—



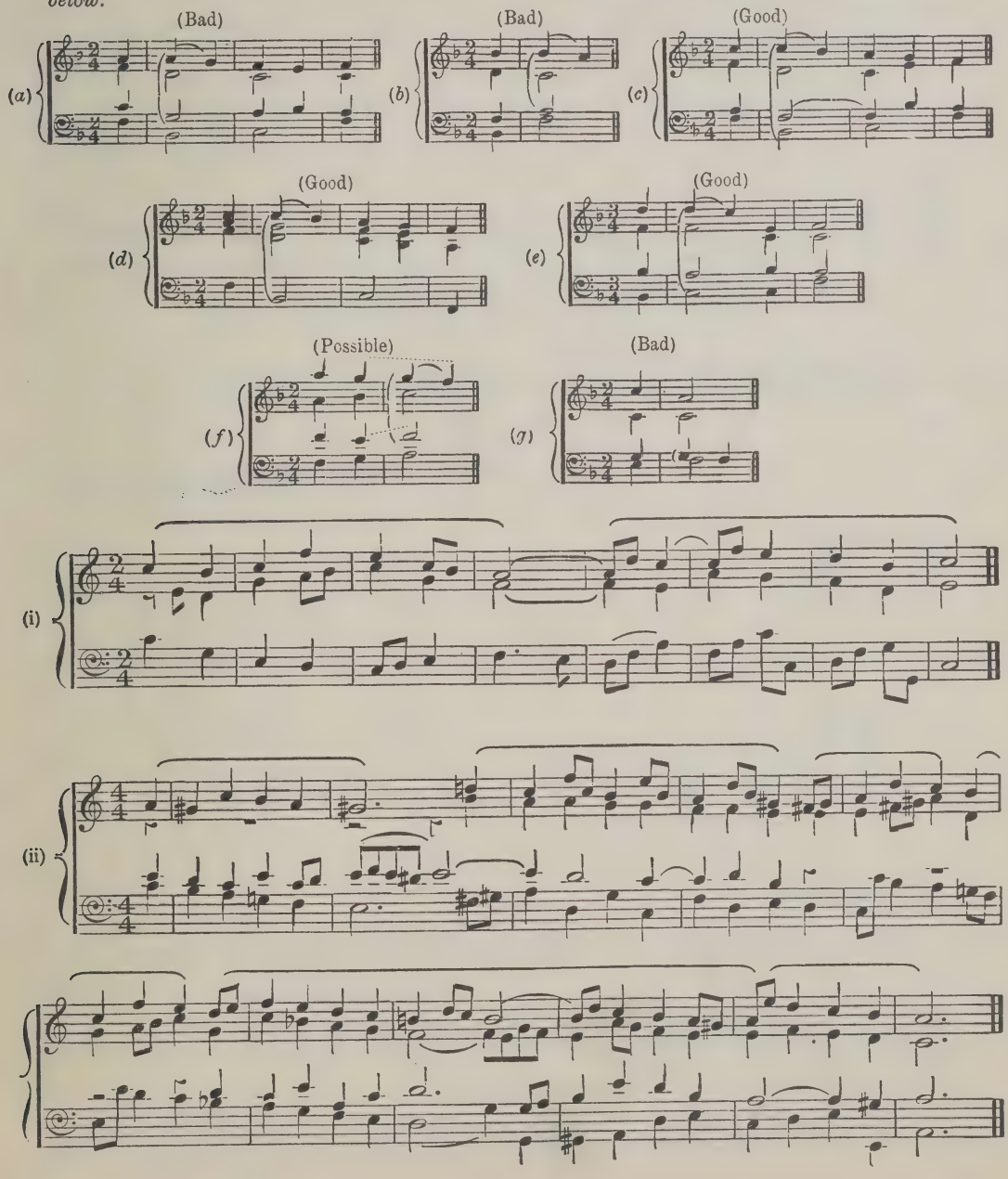


*** Describe fully all the Suspensions in the above exercises ; (*e.g.* in exercise (i) the combinations at (*x*) and (*y*) respectively would be analysed as VII_b with suspended 9th in Treble, and I_b with suspended 4th in Bass).

C. Introduce Suspensions in any of the parts of the following passages, where you think the effect would be satisfactory. Confine yourself to the Suspensions shewn in Sec. 2 above, and the Suspended Leading-note.

N.B.—The following direction with regard to the introduction and use of Suspensions should be carefully observed:—

A Suspension stands in place of the note upon which it is going to resolve, and it is desirable that this note of resolution should not be sounded at the same time as the Suspension, unless (i) *it appears in the Bass, as at* (*c*), (*d*), *and* (*e*), *or* (ii) *it is approached by step, in contrary motion to the direction of the Suspension, as at* (*f*) *—an exception to the general rule which is not often effective. In any case, the Suspension and its note of resolution must not appear in the same octave, as at* (*g*) *below.*



D. Play (and write from memory) the following progressions, adding Suspensions as indicated, at each ×. To be worked both in 3-part and 4-part harmony, and in major and minor keys, unless otherwise specified.

(*a*) Suspended 9ths.

(i) In Treble :—

II_b $\overset{\times}{I_c}$ ^7V I ; I_b $\overset{\times}{IV}$ I_c ^7V I ; I $\overset{\times}{II_b}$ ^7V I

(ii) In Alto :—

V_b $\overset{\times}{I}$ ^7V VI ; I_b $\overset{\times}{IV}$ I ; II_b $\overset{\times}{I_c}$ ^7V I

(iii) In Tenor :—

VI $\overset{\times}{II}$ V I ; II $\overset{\times}{V_b}$ I ; V $\overset{\times}{VI}$ II V_b I

(These three exercises in major keys only.)

(iv) In Bass :—

VII_b $\overset{\times}{I}$ V_b I ; VI III_b $\overset{\times}{IV}$ I_b ; I_b $\overset{\times}{II}$ ^7V I

(These two exercises in major keys only.)

(*b*) Suspended 4ths.

(i) In Treble :—

I_b $\overset{\times}{V}$ I ; ^7V_b $\overset{\times}{I}$ ^7V VI ; IV $\overset{\times}{I_c}$ ^7V I

(ii) In Alto :—

IV $\overset{\times}{I}$ II $\overset{\times}{VI}$ II_b ^7V I ; I $\overset{\times}{VII_b}$ I_b

(In major key only.)

(iii) In Tenor :—

I $\overset{\times}{II_b}$ I_c ^7V I ; IV $\overset{\times}{I}$ V $\overset{\times}{VI}$ III $\overset{\times}{IV}$ IV_b I

(In major key only.)

(iv) In Bass :—

IV $\overset{\times}{I_b}$ ^7V_c I ; I $\overset{\times}{V_b}$ ^7V I ; II $\overset{\times}{VI_b}$ $\overset{\times}{V_b}$ I

(In major key only.)

(*c*) Suspended 6ths.

(i) In Treble :—

IV $\overset{\times}{I_b}$ ^7V_c I ; I $\overset{\times}{V_c}$ I_b ; IV $\overset{\times}{I_c}$ ^7V I

(ii) In Alto :—

IV $\overset{\times}{I_c}$ ^7V_d I_b ; V_b $\overset{\times}{IV_b}$ V I

(In 3 parts, and in major key only.)

(iii) In Tenor :—

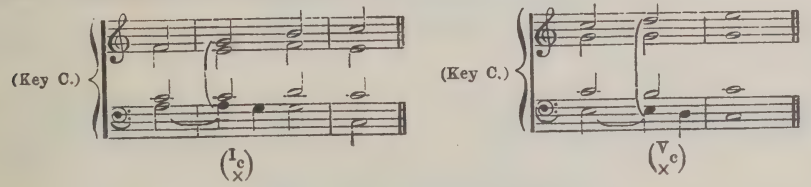
II $\overset{\times}{VI}$ V_b I ; II_b $\overset{\times}{I_c}$ ^7V I

(In major key only.)

(iv) In Bass :—

IV_b $\underset{\times}{I_c}$ ^7V I ; I $\underset{\times}{V_c}$ I

Note.—When these two preceding exercises are worked in 4 parts, it is necessary to sound the resolution-note against the Suspension, under the second of the two conditions named on page 137, *e.g.*—



($\underset{\times}{I_c}$) ($\underset{\times}{V_c}$)

(*d*) Suspended Leading-note.

(i) In Treble :—

IV_b V $\overset{\times}{I_b}$; IV I_c ^7V $\overset{\times}{VI}$

(ii) In Alto :—

^7V_d $\overset{\times}{I_b}$ ^7V_c I ; V $\overset{\times}{I_c}$ ^7V I

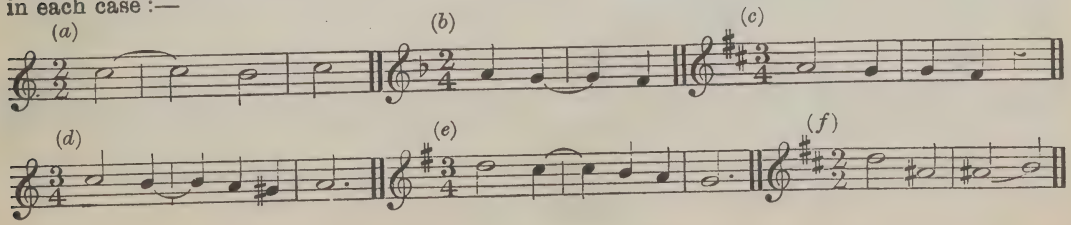
(iii) In Tenor :—

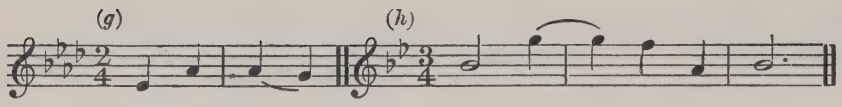
V $\overset{\times}{I_b}$ IV I_c ^7V I ; ^7V_c $\overset{\times}{I}$ ^7V_b I

(iv) In Bass :—

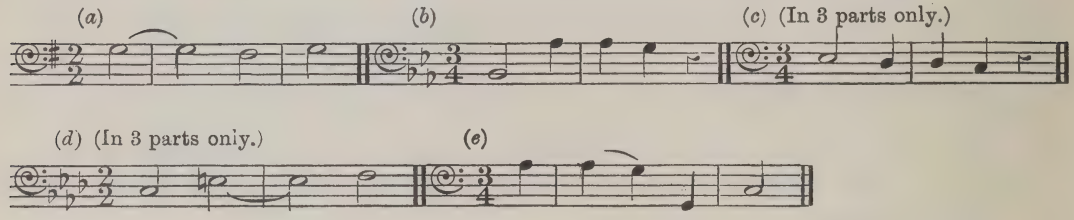
^7V_b $\underset{\times}{I}$ ^7V_c I_b

E. Harmonize the following fragments of melody, so as to illustrate the use of a Suspension in each case :—



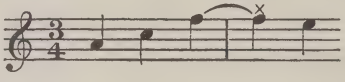


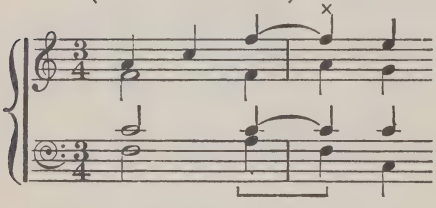
F. Harmonize these fragments of Bass, introducing a Suspension in each case :—



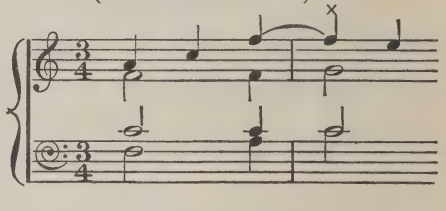
HINTS UPON THE USE OF SUSPENSIONS IN THE HARMONIZATION OF A MELODY OR A BASS.

8. The presence of Suspensions in a melody is usually indicated under the following conditions :—

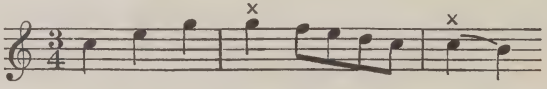
(*a*) If a note is *tied* over to a stronger accent from one less strong, and then proceeds by step (usually downwards), thus :—

(Bad harmonization)



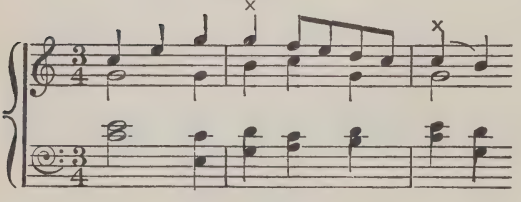
(Good harmonization)



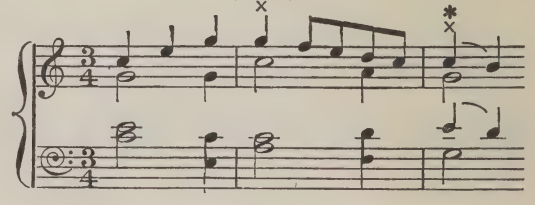
(*b*) If a note sounded on a weaker part of a bar is *struck again* on the next stronger accent, and then similarly moves by step, thus :—



(Bad)

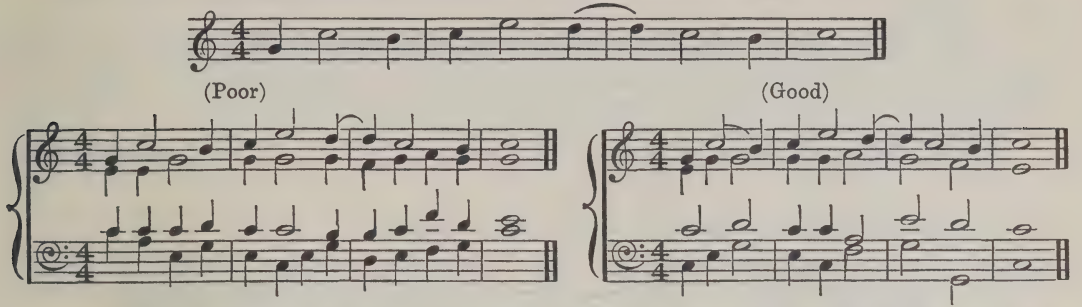


(Good)

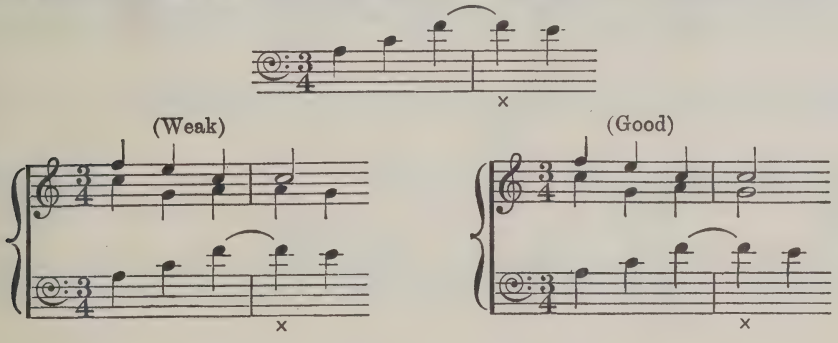


* The C in this $\frac{6}{4}$ chord has much of the effect of a Suspension.

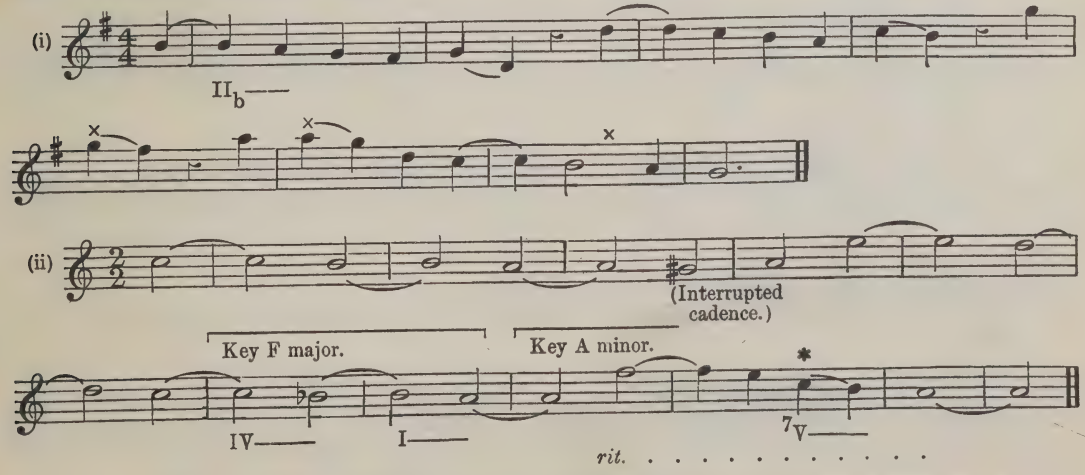
(*c*) If there is strongly-marked Syncopation, such as the following :—



It will readily be felt, by comparing the above two versions, that the "push" caused by the Syncopation can only be realized in the harmonization by some sort of dissonance, which the Suspension adequately supplies.

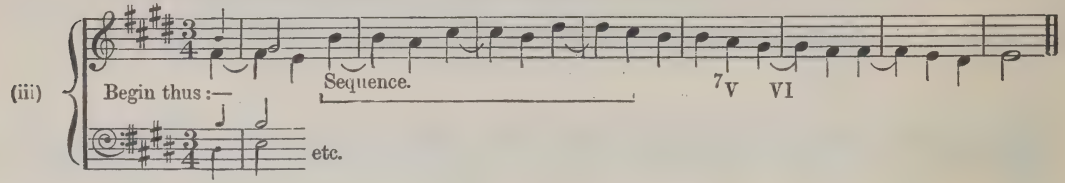
9. Although the foregoing directions are given in connexion with the harmonization of a melody, they apply in practically equal measure to the treatment of a bass part, *e.g.*—

MELODIES AND BASSES CONTAINING SUSPENSIONS.

G. Harmonize the following melodies. The Suspensions in the first exercises are usually indicated by ties, but not invariably so; where any reasonable doubt could exist in the matter, a Suspension is marked with a ×.

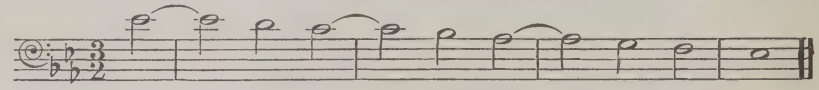


* Accented Passing-note.

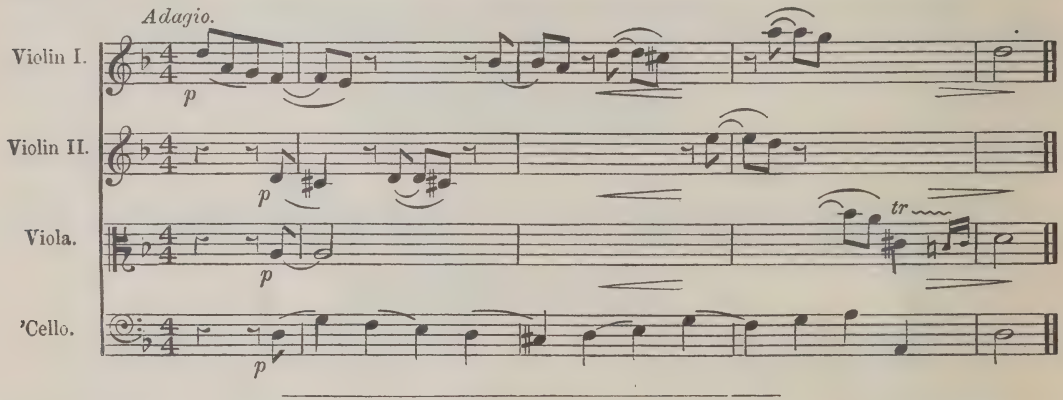
N.B.—In the following exercise the Alto part is given: add parts for Treble, Tenor, and Bass.



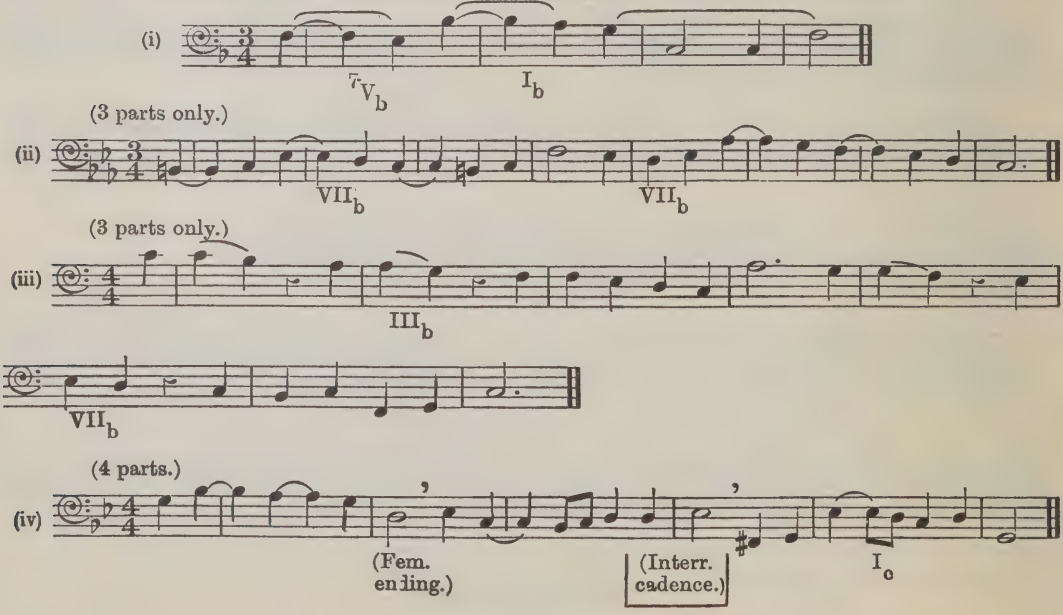
(iv) Tenor part given: add parts for Treble, Alto, and Bass.



(v) Fill up the harmony of the following: the parts may cross occasionally. Use occasional rests.



H. Harmonize these basses containing Suspensions, as indicated. Add occasional Suspensions in any of the upper parts, when there is no Suspension in the bass.

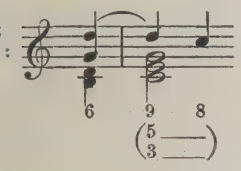


SUSPENSIONS AND THE FIGURED BASS.

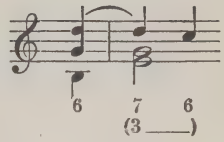
10. The conventional means of indicating Suspensions in a Figured Bass involves a needless amount of complexity in the figuring, and—as will be seen later—not a little ambiguity. The following table shews the generally accepted method, and is included here merely for the sake of completeness:—

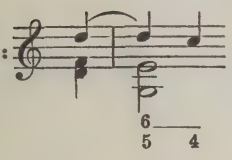
(i) Suspended 9ths.

(*a*) Root position:

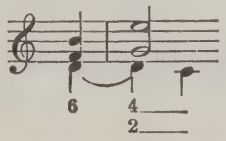


N.B.—The figures in brackets are rarely given, but are implied.

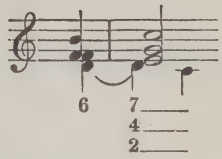
(*b*) 1st inversion:

(*c*) 2nd inversion:



(*d*) Suspension in Bass.

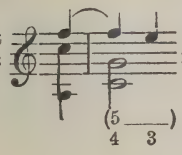


or,

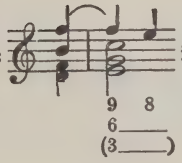


(ii) Suspended 4ths.

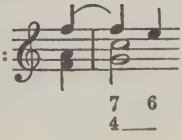
(*a*) Root position:



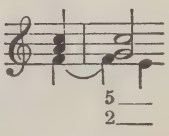
(*b*) 1st inversion:



(*c*) 2nd inversion:

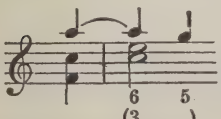


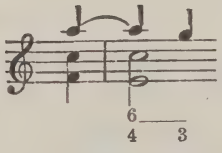
(*d*) Susp. in Bass.

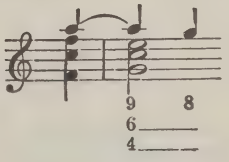


(iii) Suspended 6ths.

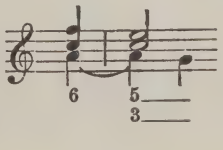
(*a*) Root position:



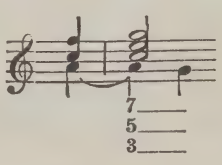
(*b*) 1st inversion:

(*c*) 2nd inversion:



(*d*) Susp. in Bass.

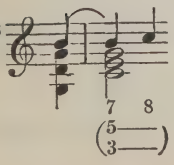


or,

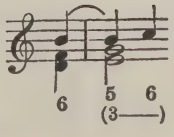


(iv) Suspended Leading-note.

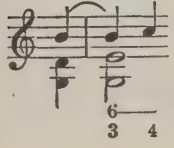
(*a*) Root position:



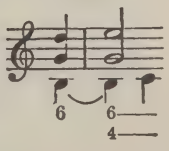
(*b*) 1st inversion:



(*c*) 2nd inversion:



(*d*) Susp. in Bass.

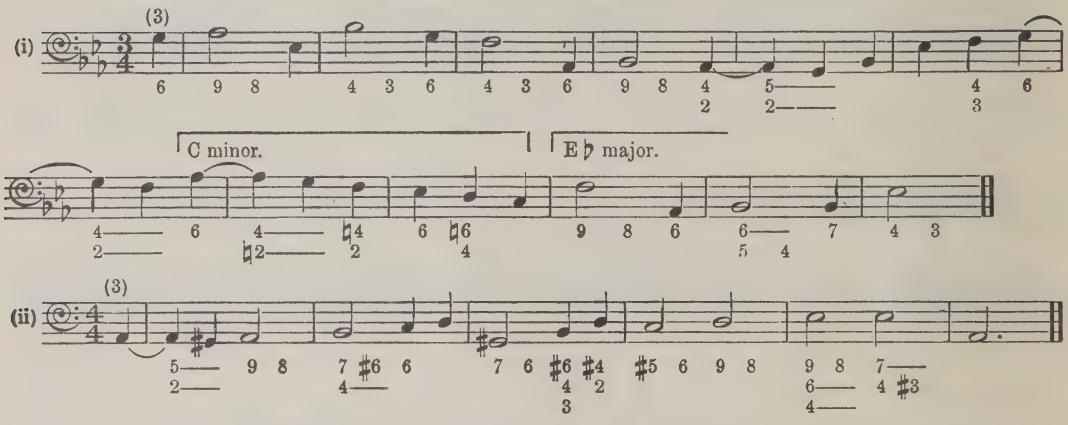


11. The ambiguity alluded to in Sec. 10 arises from the identity of the figuring of the Suspensions, in many cases, with that of other chords. The figuring of the inverted positions of the Suspended 9th, for example, is apparently the same as that for the root position, 1st and 3rd inversions, respectively, of a chord of the 7th.

In such instances, the fact of one of the notes moving *while the rest of the chord remains* should be sufficient to warn the student of the possibility of a Suspension. Wherever a double set of figures is found, such as 7 6, $\frac{6}{5}\frac{-}{4}$, $\frac{6}{3}\frac{5}{-}$, $\frac{6}{4}\frac{-}{3}$, it should be remembered that it is the *second* figure, or set of figures, which *indicates the real harmony*, the first merely shewing the suspension. The above therefore represent, respectively, a 6 (or 1st inversion), a $\frac{6}{4}$ (or 2nd inversion), a $\frac{5}{3}$ (or direct triad), and a $\frac{6}{(3)}$ (or 1st inversion). Moreover, $\frac{4}{2}\frac{-}{-}$ (the Suspended 9th in the bass) should not be confused with $\frac{4}{2}$ (*without* the lines of continuation), signifying the 3rd inversion of a chord of the 7th.

EXERCISES.

I. Harmonize these Figured Basses containing Suspensions, in four parts :—



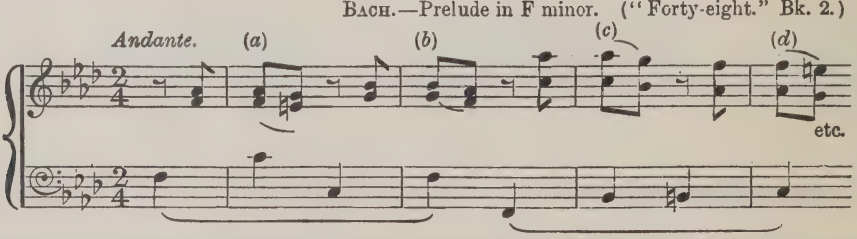
Note.—For further Figured Basses including Suspensions, the student is referred to the Author's "350 Exercises in Harmony, Counterpoint and Modulation." (Joseph Williams, Ltd.)

DOUBLE AND TRIPLE SUSPENSIONS.

Suspension of a Whole Harmony.

12. Suspensions are often found occurring in two or more parts simultaneously ; of Double Suspensions the following is a beautiful example :—

Bach.—Prelude in F minor. ("Forty-eight." Bk. 2.)

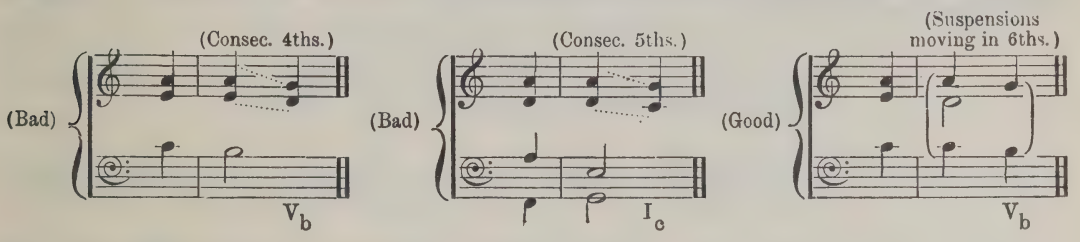


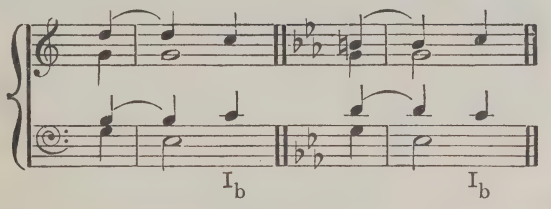
(*a*) and (*d*) Double Suspensions of 4th and 6th from the Dominant (forming the familiar $\frac{6}{4}\frac{5}{3}$ progression) ;

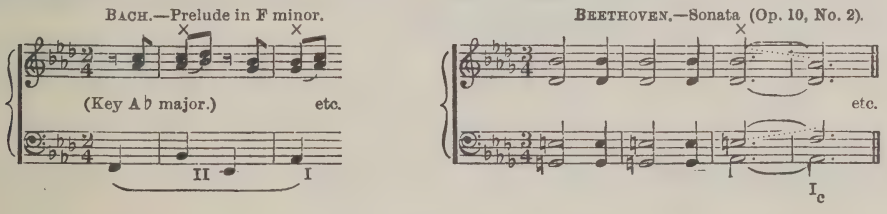
(*b*) A Double Suspension of 9th and 4th from the Tonic ;

(*c*) ,, ,, ,, 9th and 4th from the Supertonic (the chord being taken in its first inversion).

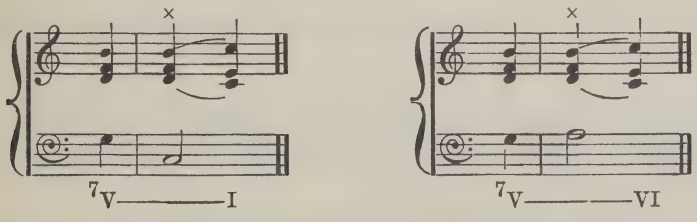
13. Double Suspensions almost always move in parallel 3rds or 6ths, as in the above instances; two Suspensions a 4th or a 5th apart clearly cannot be successfully combined, *e.g.*—



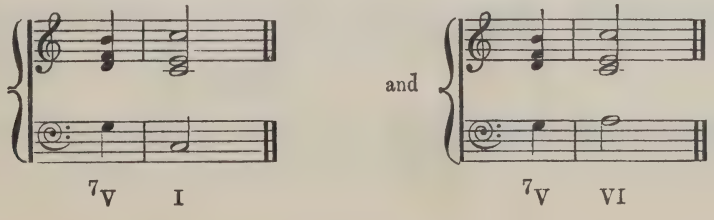
14. The first inversion of the Tonic chord is often decorated with a Double Suspension of 9th and Leading-note, thus :—

Note.—Upward-resolving Suspensions are frequently more effective in combination than when taken alone, *e.g.*—



15. Triple Suspensions are possible, but rare, save in the form of the familiar Suspension of the Dominant 7th *harmony* over the Tonic or Submediant bass :—

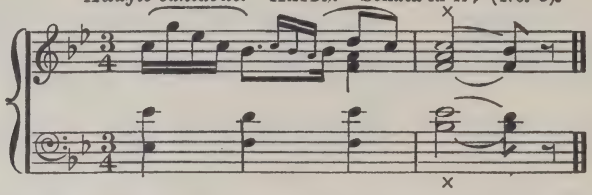


when all that is necessary to remember is that the notes of the Suspended chord *should move exactly as if they had not been suspended*, thus :—



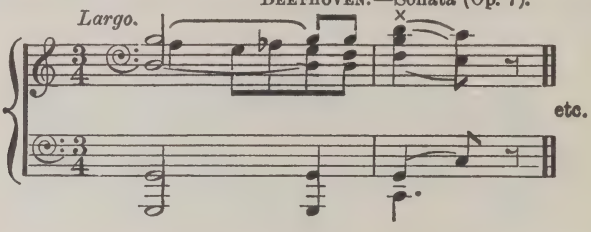
16. The Suspension of the Dominant harmony over the Tonic bass, forming a final cadence with a Feminine ending, is a very frequent and characteristic feature of the period of Haydn, Mozart and Beethoven, *e.g.*—

Adagio cantabile. HAYDN.—Sonata in E♭ (No. 3).



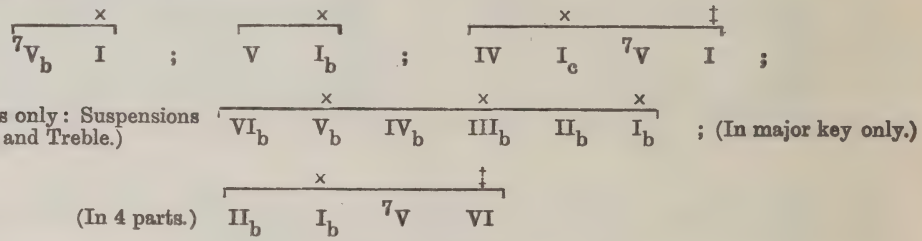
In such cases the notes of the Dominant harmony often change their positions when the chord is sounded against the Tonic bass :—

BEETHOVEN.—Sonata (Op. 7).

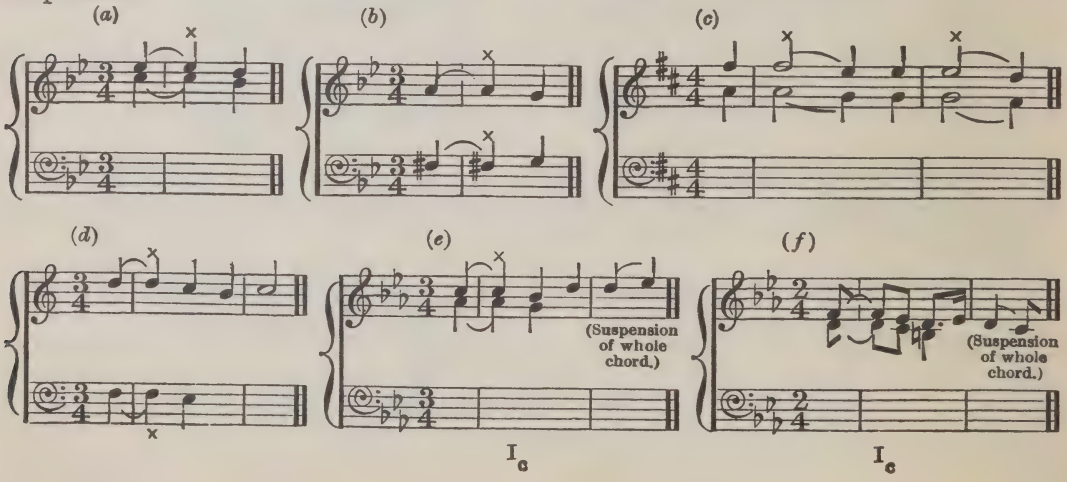


EXERCISES ON DOUBLE SUSPENSIONS AND THE SUSPENSION OF WHOLE CHORDS.

J. Play the following in various major and minor keys, adding suitable Double Suspensions at ×, and a Suspension of the whole harmony at ‡ :—

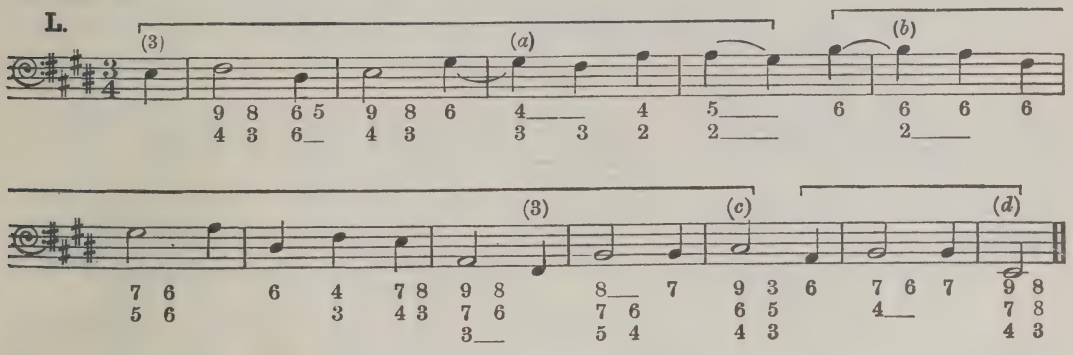

7V b I ; V I b ; IV I c 7V I ;
(In 3 parts only : Suspensions in Bass and Treble.)
VI b V b IV b III b II b I b ; (In major key only.)
(In 4 parts.)
II b I b 7V VI

K. Harmonize the following fragments, treating the combinations marked with a × as Double Suspensions :—



DOUBLE AND TRIPLE SUSPENSIONS IN A FIGURED BASS.

The generally-accepted method of figuring Double and Triple Suspensions is of necessity often obscure and involved; but as the Figured Bass is still extensively used—particularly in examinations—it will be well for the student to work the following exercise, in order to familiarize himself with the matter.



Notes on above Exercise.

(*a*) Double Suspension, with Suspended 9th in Bass.

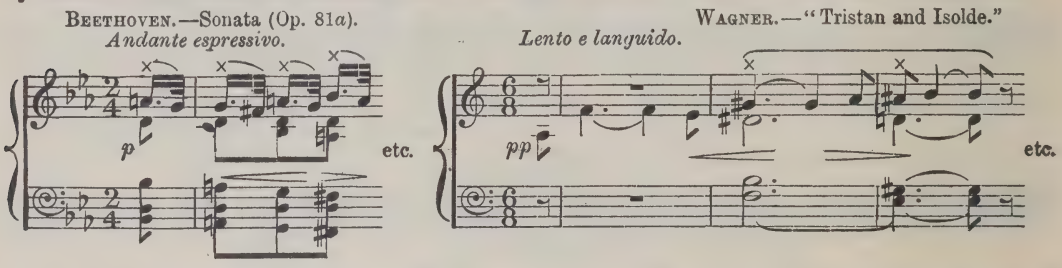
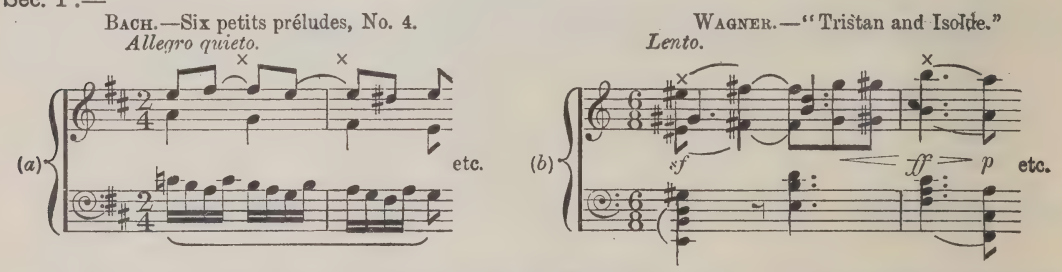
(*b*) „ „ „ „ 4th „ „

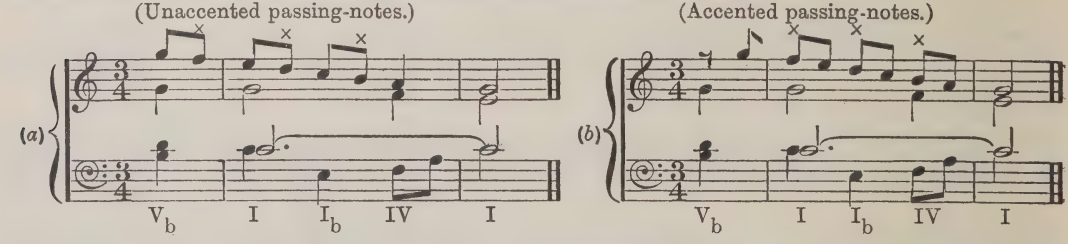
(*c*) Suspension of Dominant 7th harmony over Submediant Bass.

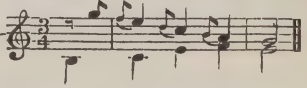
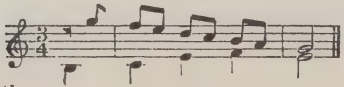
(*d*) „ „ „ „ „ Tonic „

CHAPTER XVII.

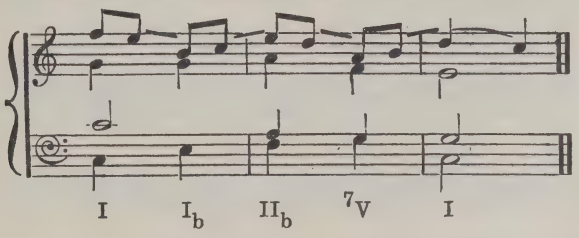
THE USES OF THE ACCENTED PASSING-NOTE, OR "APPOGGIATURA."

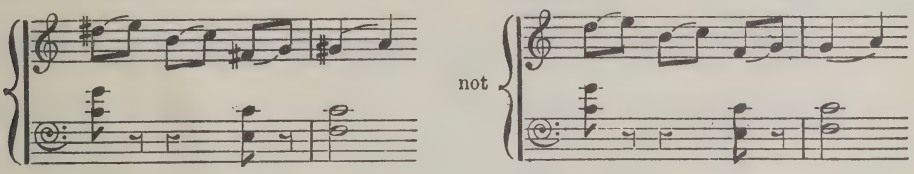
1. The importance of Accented Passing-notes in the development of the musical art can hardly be over-estimated, for until men found out how to take dissonances *upon the accent* the element of passion and of drama could be but feebly expressed. The intensity of effect produced by means of such accented dissonances will at once be felt in the two following examples :—

2. The distinguishing mark of the "Appoggiatura"—as compared with the Suspension, to which it is in some senses akin—is just this feeling of *intensity* or stress, to which allusion has been made in Sec. 1. The Suspension, always entering "prepared," produces (at any rate, when tied) little more than a slight ruffling of the surface which gives interest and point to the music, without materially disturbing its serenity or tranquillity Note the difference between the Suspensions in Example (*a*) below and the Appoggiaturas in Example (*b*), or those given in Sec. 1 :—

3. Technically, the difference between the unaccented and the accented passing-note* will be seen at once by a comparison of the two short phrases given below :—

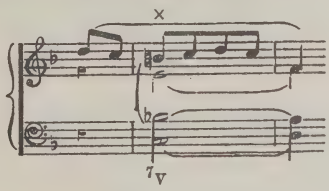


* Historically, the Accented Passing-note (or Appoggiatura) came later than the Unaccented. For centuries no dissonances were permitted in accented positions without being "prepared." When, at the beginning of the 17th century, experiments were made in the direction of a greater freedom in this matter, composers sought to give at least an *appearance* of conformity to the existing rule by writing the accented dissonance as a small note, to the left of the real note of the harmony, which thus preserved its former place on the printed page! *e.g.*—  the intended *sound* being  This method of notation remained in use until the earlier days of Beethoven.

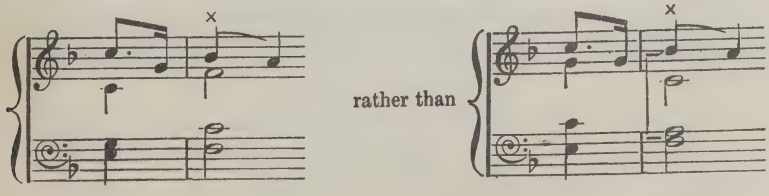
4. Accented passing-notes, although often used to preserve the continuity of the scale-line, (*see* Chap. IV., Sec. 3 (*f*)), are frequently *approached* by leap :—



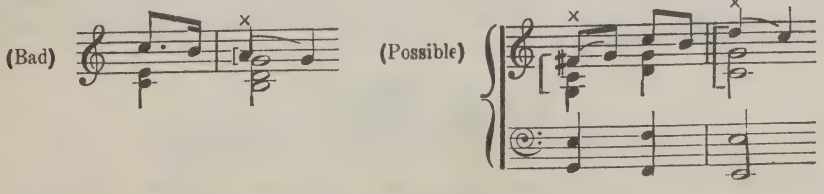
5. If they resolve downwards, they are usually diatonic, as in the foregoing examples ; but when they resolve upwards they sound better, in the majority of cases, at the distance of a semitone below their resolution. As a consequence of this, they are frequently chromatic, *e.g.*—

In such a case, one of these chromatic "Appoggiaturas" may even be sounded against the diatonic form of the same note without bad effect :—



6. When an accented passing-note is used, the result is often purer when the note upon which it is going to resolve is not sounded simultaneously with it, *e.g.*—

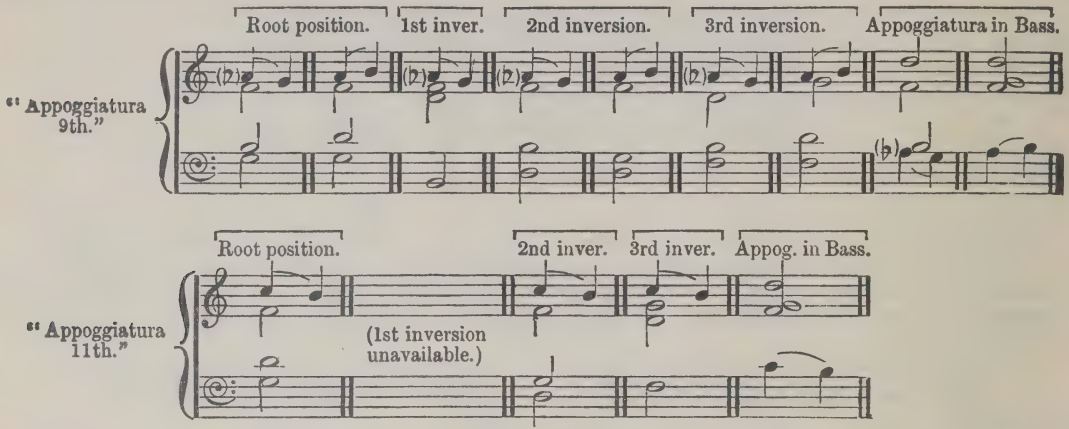


Even if the note of resolution *is* thus sounded in the chord, it should never be at so close a distance as a 2nd from the "appoggiatura" :—

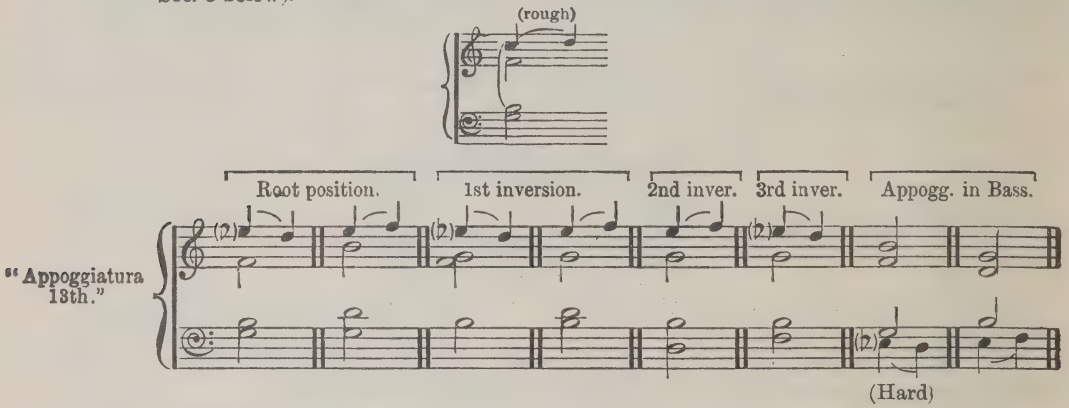


N.B.—It is only the student's growing aural perception that can really guide him in a matter such as this. He must carefully test the sound of each combination, and accept or reject it in accordance with its effect on the increased sensitiveness of his ear to varying tonal impressions.

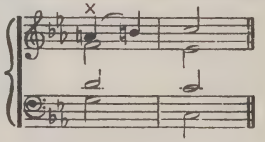
7. When the chord of the Dominant 7th is "decorated" by accented passing-notes above the root, 3rd and 5th of the chord, the combinations produced are often spoken of as Dominant 9ths, 11ths and 13ths, respectively,* *e.g.*—



N.B.—The *upward*-resolving Appoggiatura 11th is usually too hard to be of much use (*see*, however, Sec. 8 below).



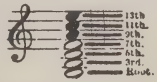
N.B.—All the above examples are equally available in the Minor form of the key, with the necessary modifications shewn in brackets. The "Appoggiatura 9th" resolving *upwards* to the 3rd of the chord is almost invariably the major 6th of the *melodic* minor scale, *e.g.*—

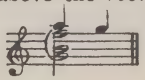
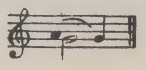


By this means the rough effect of the augmented 2nd (*e.g.*—A ♭—B ♮) is avoided.

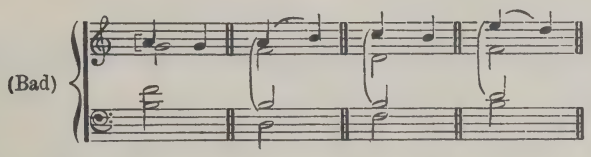
---

* On the assumption that chords are usually formed by the process of adding a succession of 3rds above certain given roots, the notes A, C, and E in the above examples become, it will be seen, the 9th, 11th, and 13th respectively from G, the Dominant root, thus :—



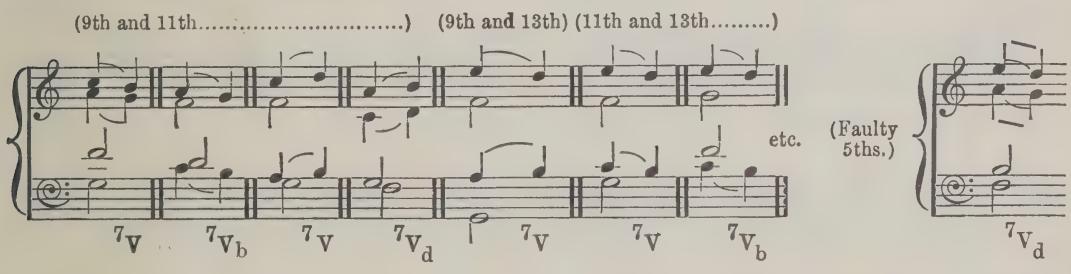
The 11th and the 13th may be taken equally well as 4th and 6th from the root; the "appoggiatura" above the *root*, if resolving downwards, *must* be at the distance of a 9th (not a 2nd) from it, *e.g.*—  not 

Except in the case of the "Appoggiatura 9th" (in root-position), the recommendation in Sec. 6 applies with considerable force, and the note of resolution should *not* be sounded together with the "Appoggiatura" 9th, 11th or 13th.

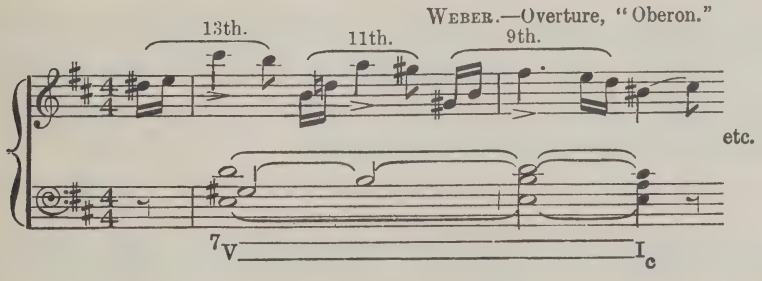


This will also explain the absence of certain forms of the chords in the examples given in this Section.

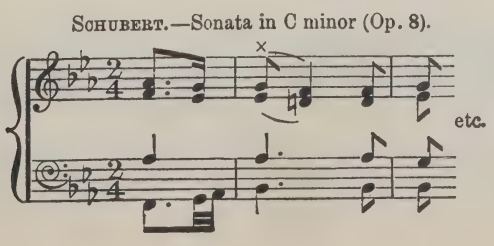
8. Any of these "unessential" notes may be combined with the others, unless some faulty progression is produced, *e.g.*—



The following extract illustrates the effective use of "Appoggiaturas" over the 5th, 3rd and root of the Dominant 7th harmony, producing a so-called 13th, 11th and 9th respectively :—



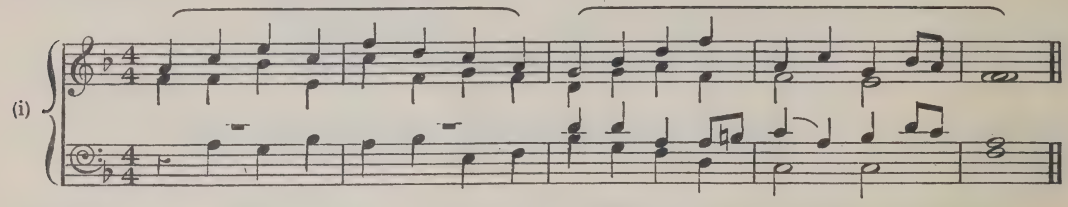
and this passage from Schubert a Double Appoggiatura decoration of the Dominant 7th ;—



EXERCISES ON THE USE OF THE "APPOGGIATURA."

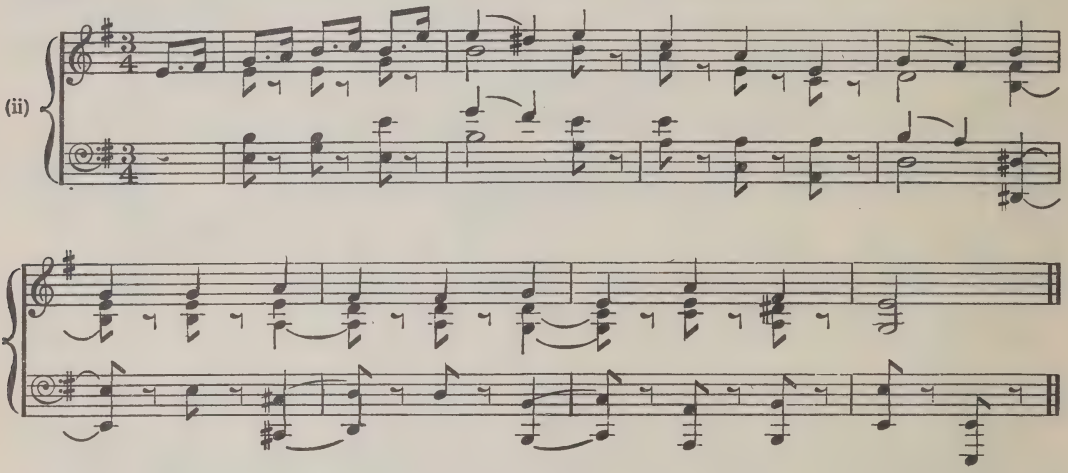
A. Ornament the following passages by introducing Accented passing-notes (or Appoggiaturas), where possible, in the Treble part :—

(i)



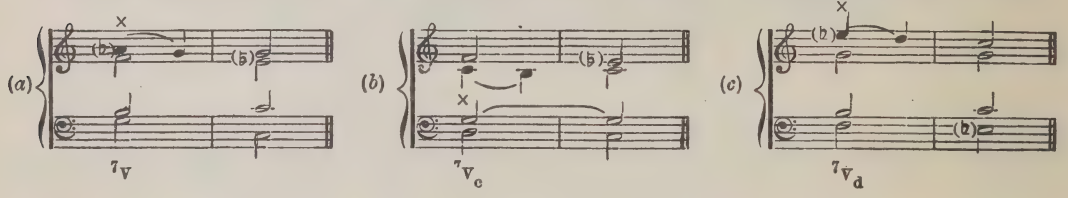
(In the following begin as indicated, and use occasional *un*accented passing-notes as well as Appoggiaturas) :—

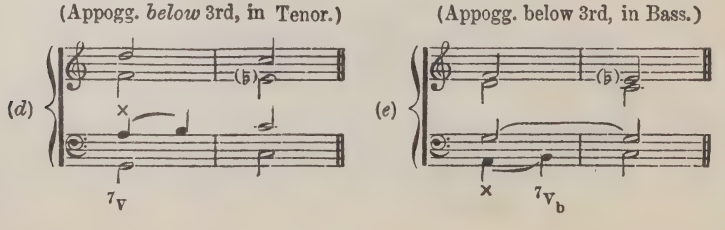
(ii)



B. Play, in four parts, the chord of the Dominant 7th (in its various positions) in all keys—major and minor—and "decorate" its several notes with Appoggiaturas above and below them (as shewn on page 150). Place these Appoggiaturas in all the parts in turn. Resolve on Tonic harmony.

The following examples will shew a few possibilities :—

(Appogg. above root, in Treble.) (Appogg. above 3rd, in Alto.) (Appogg. above 5th, in Treble.)

(Appogg. *below* 3rd, in Tenor.) (Appogg. below 3rd, in Bass.)

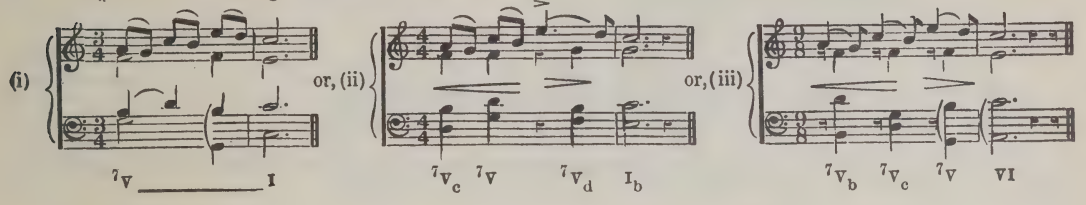


C. Harmonize the following fragments at the Pianoforte, using Dominant 7th harmony during the prevalence of the ____. Resolve on Tonic or Submediant harmony.

(*a*) 6 5 , 8 7 , 3¹ 2¹ , 8 ‖

Domt. 7th harmony.

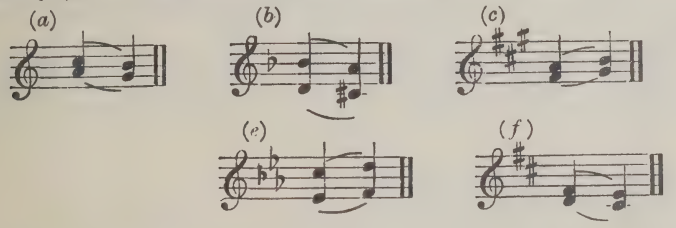
*** The above might be treated as follows:—

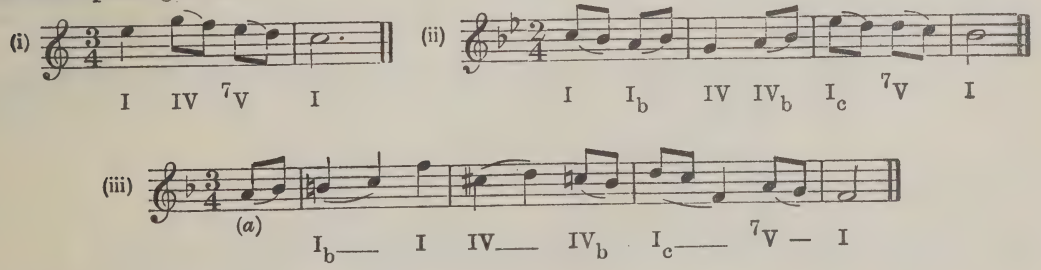


(*b*) 3¹ 2¹ , 8 7 , 6 5 , 5 ‖ (*c*) 8 7 , 4 5 , 3¹ 2¹ , 8 ‖

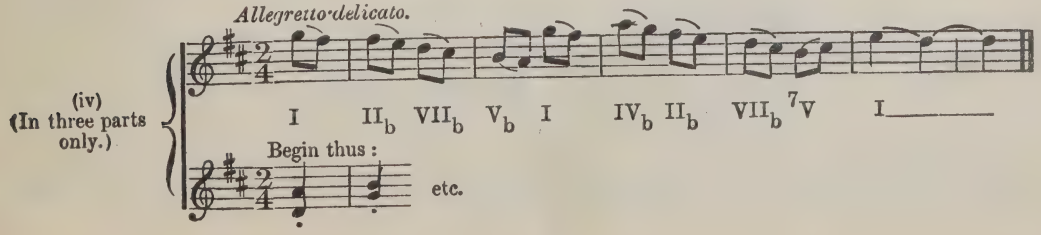
(*d*) 6 7 , 3¹ 2¹ , 8 2¹ , 5¹ ‖

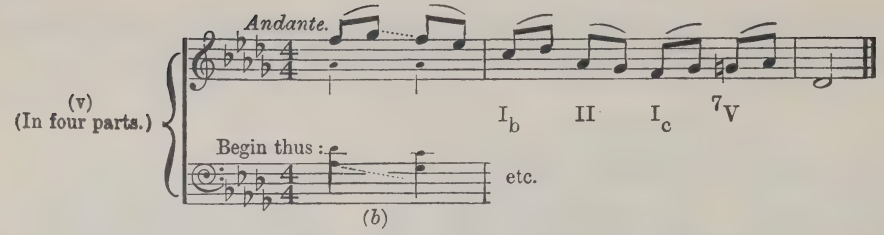
N.B.—The line proceeding upwards from left to right of a figure indicates that the note represented by that figure is to be chromatically raised.

D. Harmonize the following fragments, containing double Appoggiaturas, with Dominant 7th harmony (in various positions), and resolve in each case upon I or VI:—

E. Harmonize the following melodies. In the first five exercises the indication of the harmonies by Roman numerals will shew which notes are to be treated as Appoggiaturas, or accented passing-notes.



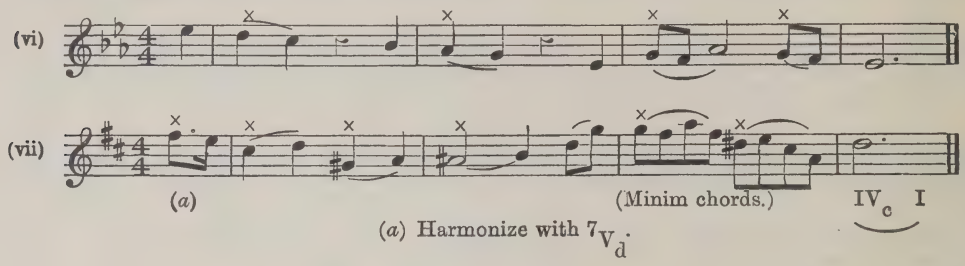
(*a*) **Leave these two notes unharmonized.**

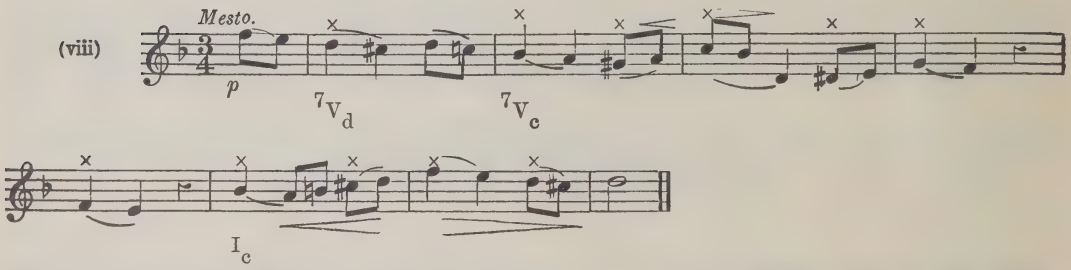




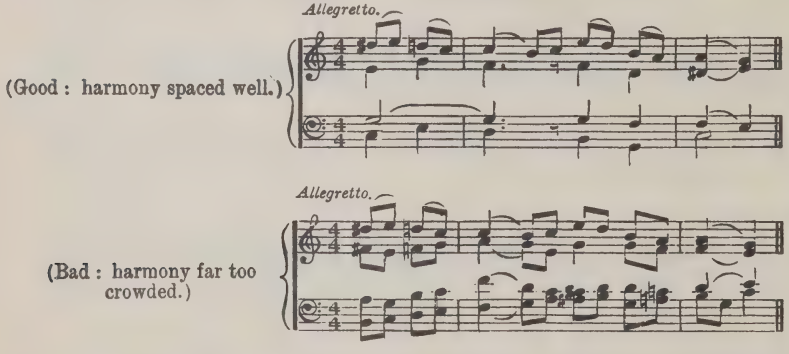
(*b*) The consecutive 7ths between the outer parts here are quite good; the rule against "consecutives" of this kind is often relaxed where unessential notes are concerned. It will be noticed that both the G♭ and the F are "unessential."

Note.—In the next three melodies the harmonies (save in a few instances) are not specified, but the Appoggiaturas are indicated by a ×.



(*a*) Harmonize with $^{7}V_{d}$.

In the remaining three melodies, the presence of Accented passing-notes is only rarely indicated. Although the determining of which notes of a melody should be treated as "unessential" is a matter concerning which the pupil's ear and growing musical sense must be the guide, the following hints may be useful :—

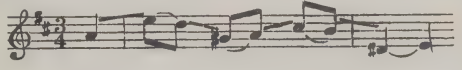
(*a*) In most cases the harmony should not be changed more frequently than the rate of movement of the pulse (or beat).* Compare these two passages :—



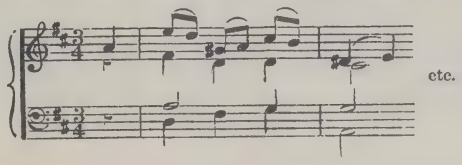
* In slow *tempo* there are, of course, exceptions to this; but in such cases, the *half*-pulse (as written) frequently becomes the actual pulse of the music.

(*b*) Notes upon the unaccented beats in quick *tempo* (or upon the unaccented portions of beats in slow *tempo*)—if they move by step—are most frequently "unessential."

(*c*) When an *un*accented note is quitted by leap, but approached by step, *e.g.*—

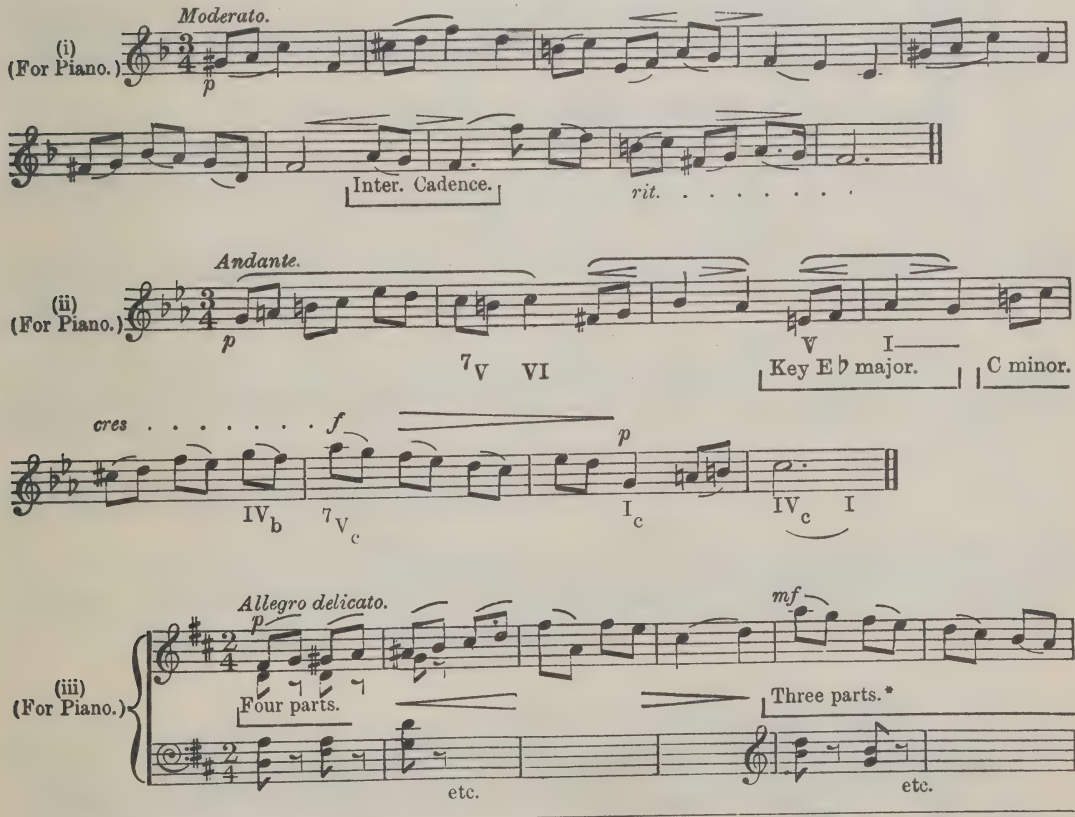


it is usually advisable to treat the *accented* note that precedes it as an "Appoggiatura," *e.g.*—

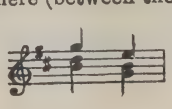


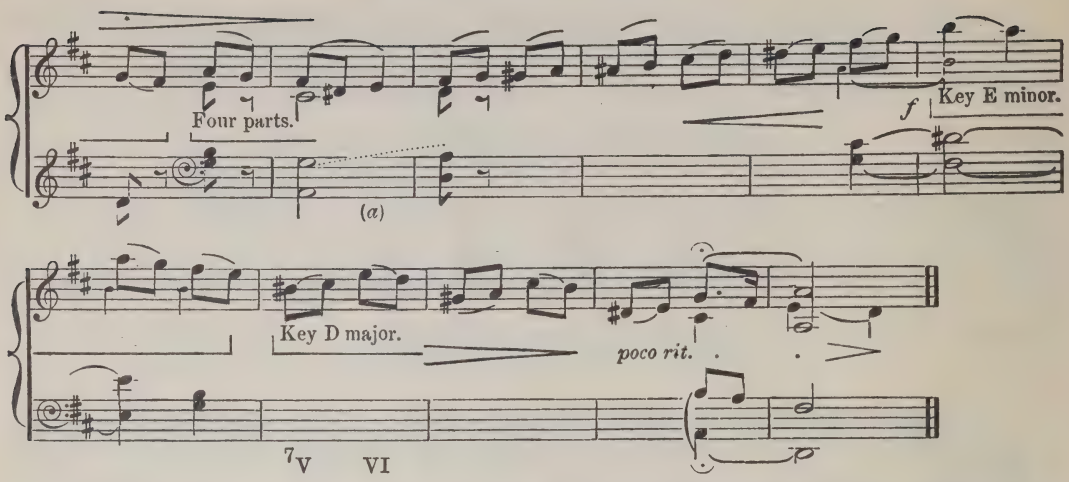
*** It will readily be realized that the feeling of stress, impulse and warmth given to the little groups of two slurred quavers is entirely due to this method of treatment. It should be remembered that this feeling can be produced only by some form of *dissonance* upon the accent, such as that which the "Appoggiatura" supplies.

F. More difficult melodies containing Accented Passing-notes.

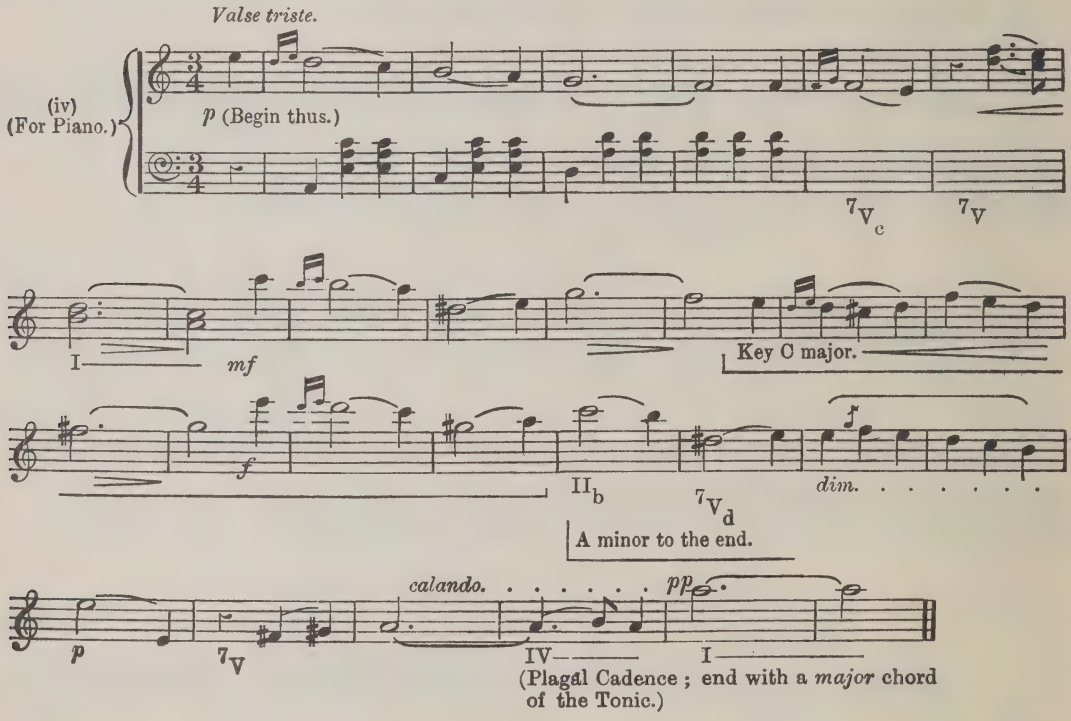


* The 5ths on the first half of each beat here (between the two upper parts) are quite good; the real harmony being:—

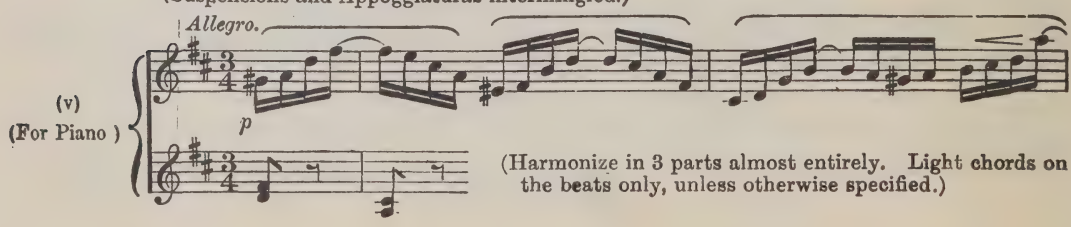


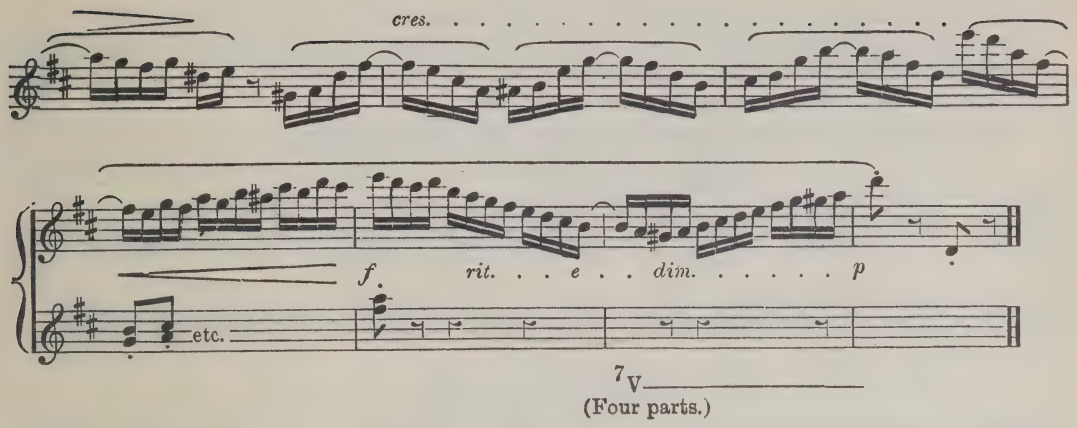


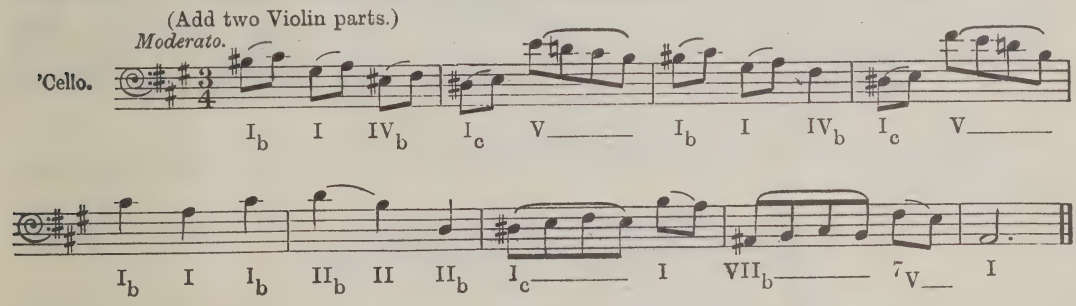
(*a*) This unusual resolution of the Dominant 7th is justifiable by reason of the movement of the melody.



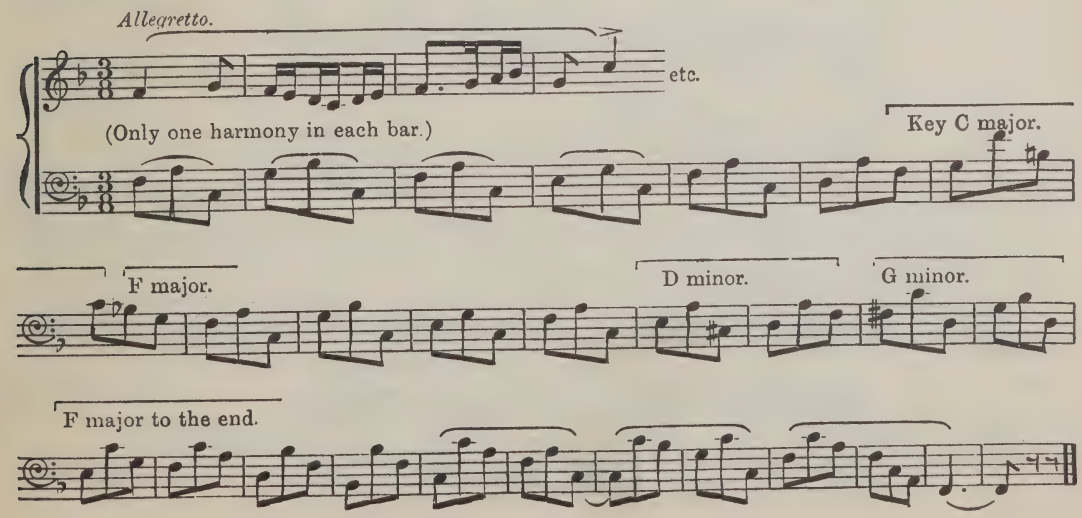
(Suspensions and Appoggiaturas intermingled.)



(Harmonize in 3 parts almost entirely. Light chords on the beats only, unless otherwise specified.)

G. Harmonize the following Bass, according to the indications supplied by the Roman numerals. Do not let the chords proceed more rapidly than the pulses. Where the bass moves in crotchets, "decorate" the melody of the top part in quavers, by the use of Appoggiaturas.



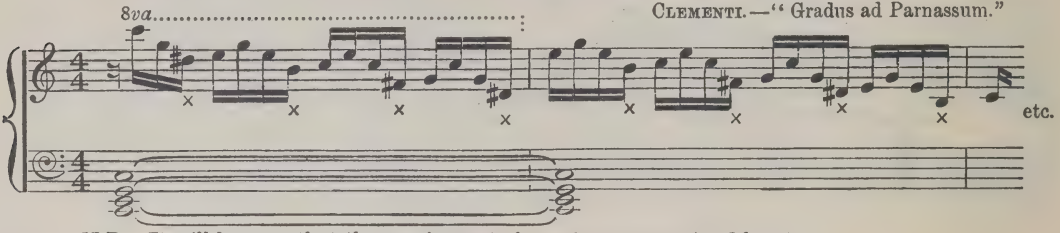
H. Add *one* part of a more or less florid nature (chiefly in quavers and semiquavers) to the following unfigured broken-chord accompaniment (for Pianoforte). Continue in a similar manner to the indicated commencement :—



THE FREER TREATMENT OF PASSING-NOTES.—ANTICIPATIONS.

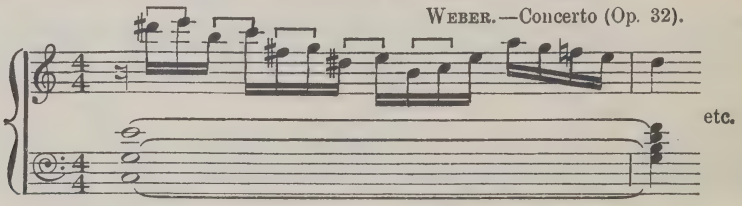
9. Although it is the most obvious and natural thing for a passing-note to be approached and quitted by the step of a 2nd, good effect is often obtained from certain relaxations of this strict treatment, which may be summarized as under :—

(*a*) An unaccented passing-note may (like the Appoggiatura) be *approached* by leap, *e.g.*—



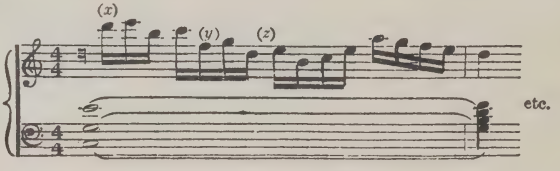
N.B.—It will be seen that the passing-note in each case is *quitted* by step.

When a passing-note approached by leap resolves *upwards*, it is usually (again like the Appoggiatura) best at the distance of a semitone from its resolution :—

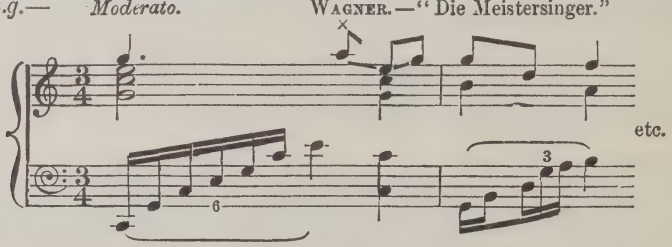


(Implied harmony.)

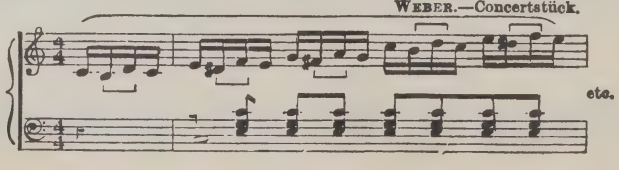
*** Compare the effect of the above passage with the roughness caused by the whole-tone steps at (*x*), (*y*) and (*z*) :—



(*b*) A passing-note may sometimes leap to a note of the chord against which it is sounded, before resolving, *e.g.*— *Moderato.*

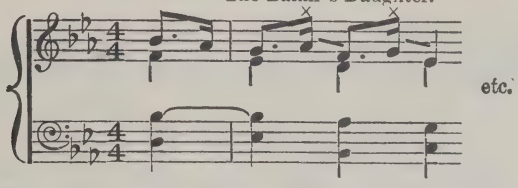


N.B.—It will be seen that this proceeding is in reality no exception to the general rule that a passing-note resolves by step; the resolution of the passing-note (A) in the above example upon the G harmony-note is only *deferred* for the moment by the leap to another note of the chord (E). A similar deferring of the resolution of a passing-note takes place in the figure called "Changing-notes" (*see* page 30) where a passing note, instead of resolving at once, skips a 3rd to *another passing-note* and then resolves, *e.g.*—

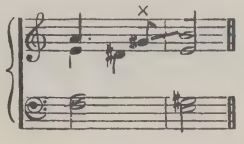


(*c*) The only genuine exception to the quitting of a passing-note by step occurs when two successive harmony-notes stand at the distance of a 2nd from one another; in this case the passing-note a step above the first may effectively resolve downwards by the *leap of a 3rd*, *e.g.*—

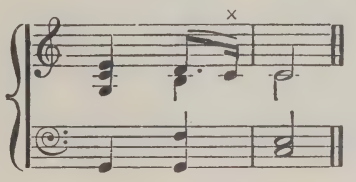
"The Bailiff's Daughter."

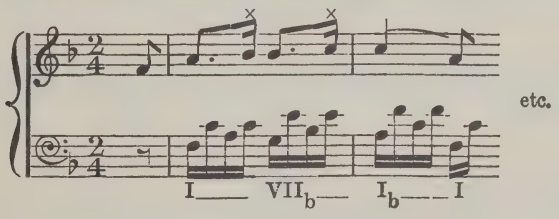


Note.—Very occasionally a similar *upward* leap of the passing-note is met with, but the effect is rarely so good. The following, however, is possible:—

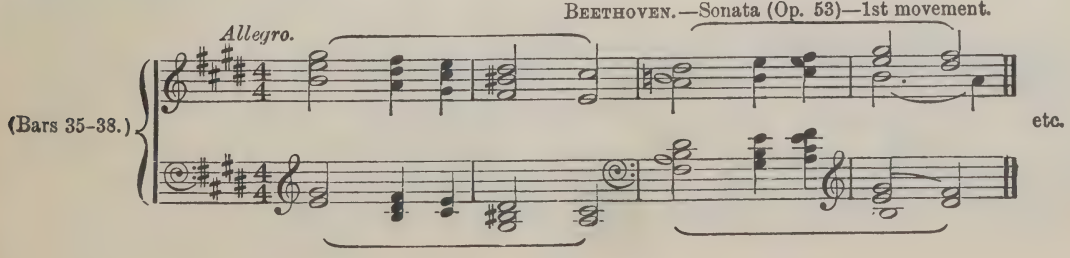


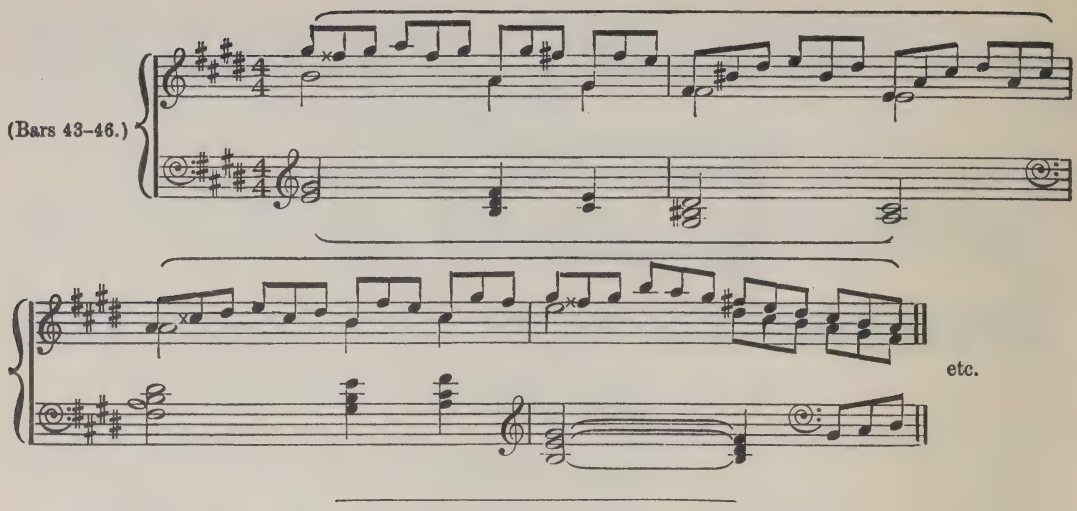
10. One other type of unessential discord remains to be noticed here, viz., the *Anticipation*, which occurs when a note of a chord is introduced, as it were, prematurely, and is thus made to sound against the preceding chord. Its most familiar use is seen in the *portamento*, or sliding of the voice on to the final note of a cadence, *e.g* —



A well-known instance of the Anticipation occurs in "Home, sweet home":—

11. The two following extracts from Beethoven's "Waldstein" Sonata illustrate most effectively (i) a theme in chord form, (ii) the same theme decorated by a tracery of passing-notes—some accented, others unaccented; some taken by step, others by leap; some diatonic, others chromatic. The scheme of decoration deserves the closest analysis throughout.

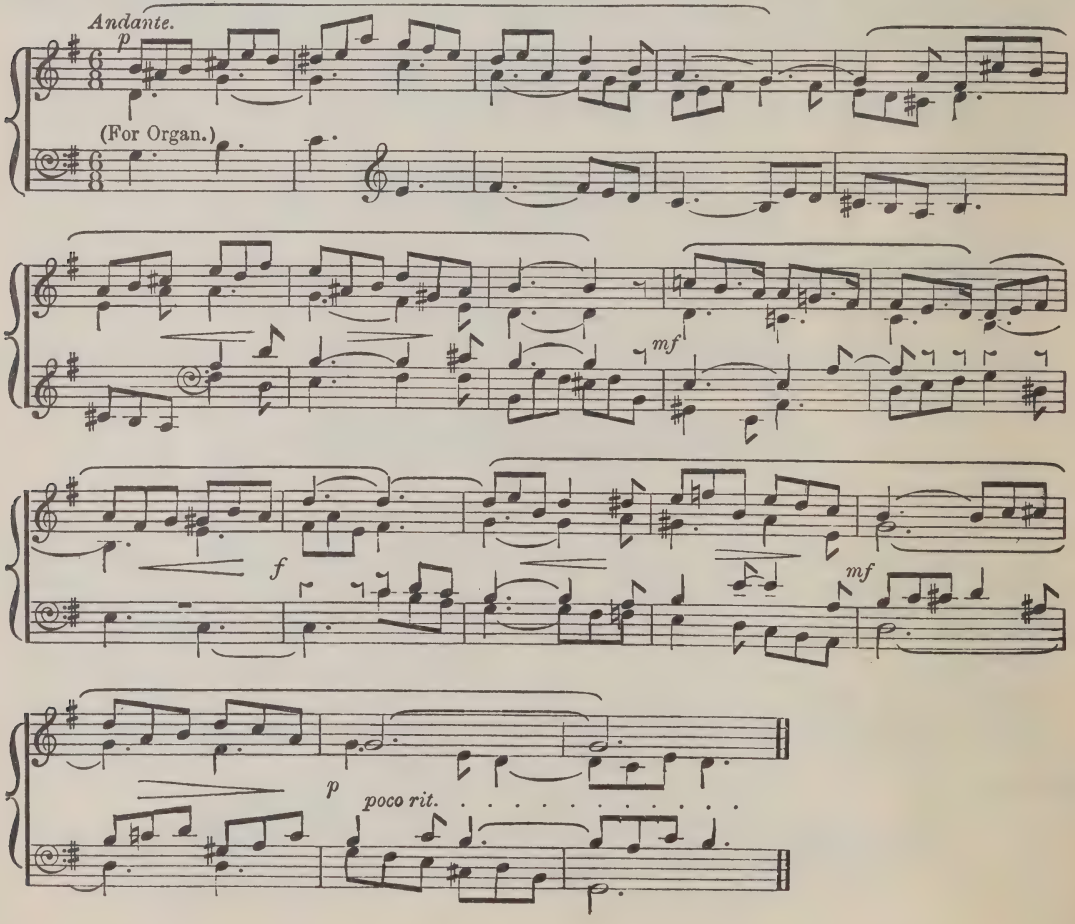
BEETHOVEN.—Sonata (Op. 53)—1st movement.





EXERCISE.

I. Comment fully upon all the unessential notes in the following passage, and re-write it as a piece of plain harmony (*i.e.*, omitting all passing-notes, etc.):—

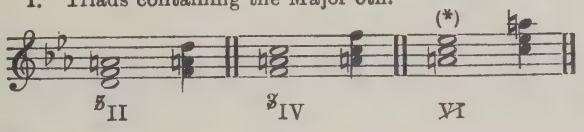


CHAPTER XVIII.

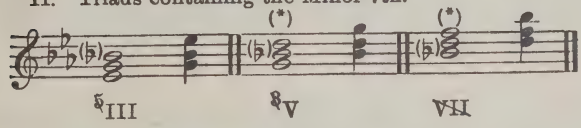
THE MELODIC MINOR SCALE IN CHORD-FORMATION.

1. The Harmonic Minor Scale—as its name implies—provides the foundation for the principal harmonies of the Minor key. It is possible, however, (as has been seen in connexion with Two-part Melodic writing—Chapter VI), to use the Major 6th and the Minor 7th of the Melodic scale in the formation of chords which, although requiring some care in treatment, greatly enhance the possibilities of the minor key, and are often the means of producing remarkably beautiful effects. The following are the additional triads formed in this way in the key of C minor:—

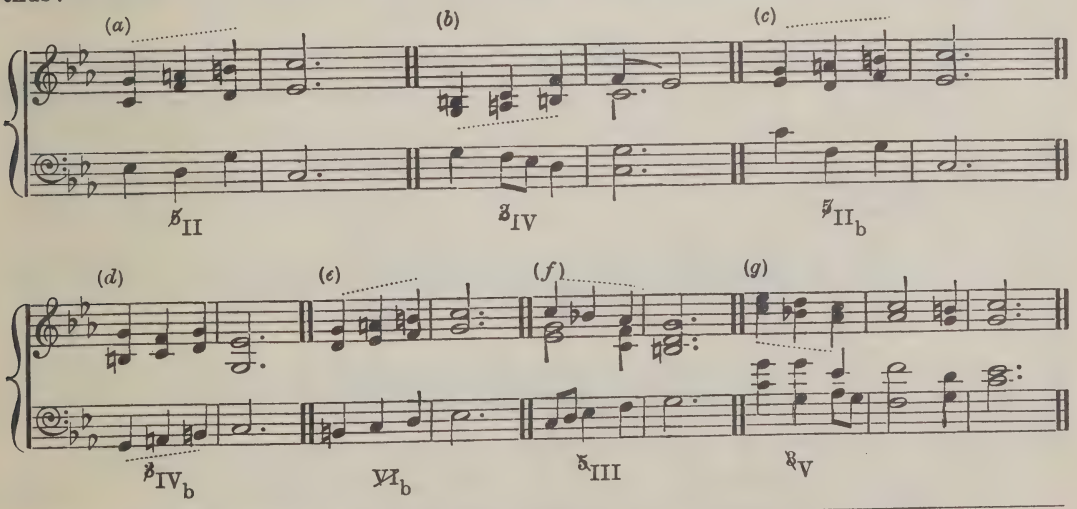
I. Triads containing the Major 6th.



II. Triads containing the Minor 7th.



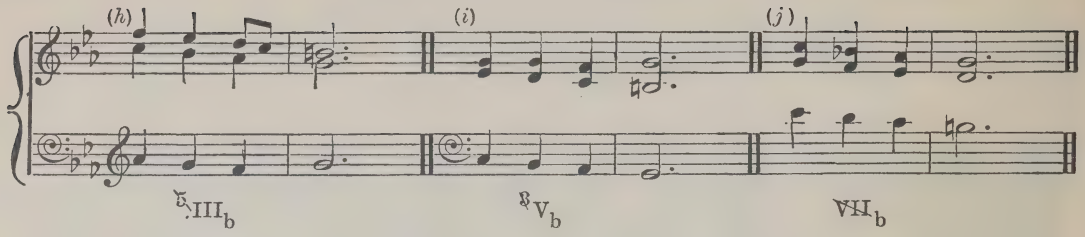
2. The usual condition under which the above chords may be successfully introduced is that the note of the Melodic scale should proceed along the scale-line, the major 6th *upwards* from Dominant to Leading-note, and the minor 7th *downwards* from Tonic to Submediant,† thus:—



* The diminished triad on the Major 6th degree can hardly ever be used in its root-position, although available in its 1st inversion. The triads ♯V and VII, *in root-position*, are usually too suggestive of the Relative major key (*see*, however, Ex. (*g*)).

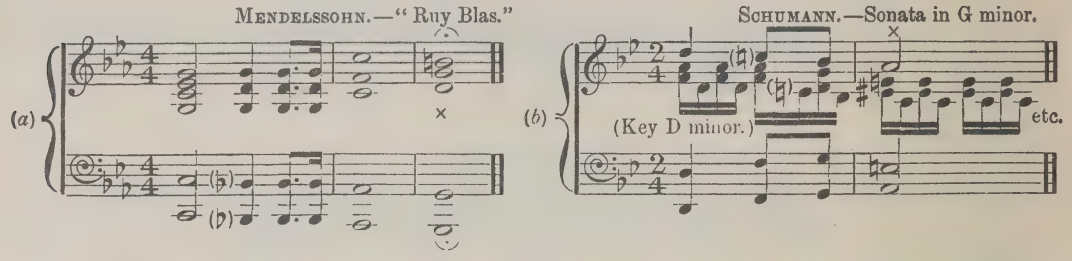
N.B.—The diagonal stroke drawn downwards from right to left through a figure, thus: ♯, VI, signifies the use of the *major 6th* of the Melodic minor scale; a similar stroke from left to right, thus: ♮, VII, the *minor 7th*, (*see* p. vi, Sec. 10).

† Of the *Harmonic* minor scale.

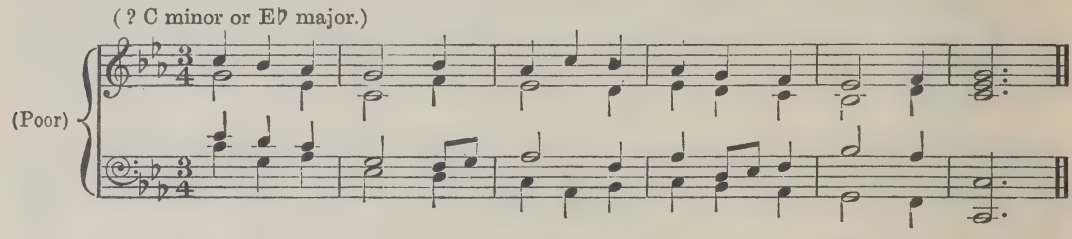


N.B.—The major 6th of the Melodic minor scale should not be doubled.

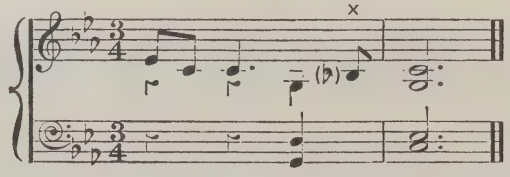
3. Any chord containing the minor 7th usually requires to be followed as soon as possible by a chord containing the Leading-note, *e.g.*—



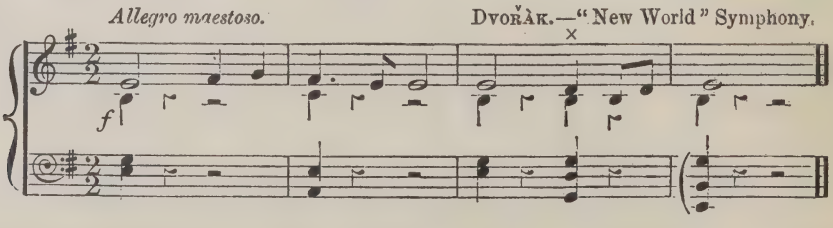
otherwise the tonality easily becomes vague and indeterminate, and the music may tend to hover somewhat aimlessly between the minor key and its so-called "relative" major *e.g.*,—



4. The use, cadentially, of the minor 7th—in the chord preceding the final Tonic—lends a "Modal" * flavour to the music, *e.g.*—



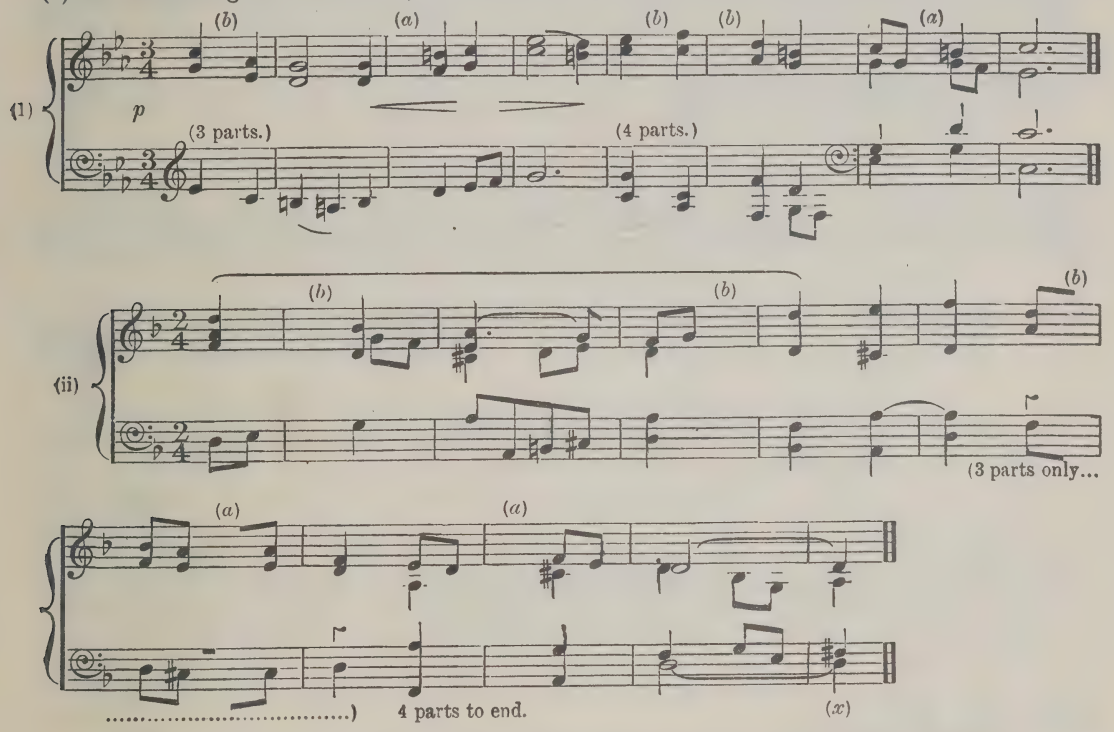
which has been very effectively exploited by modern composers; here is a notable instance:—



* *See* Appendix D.

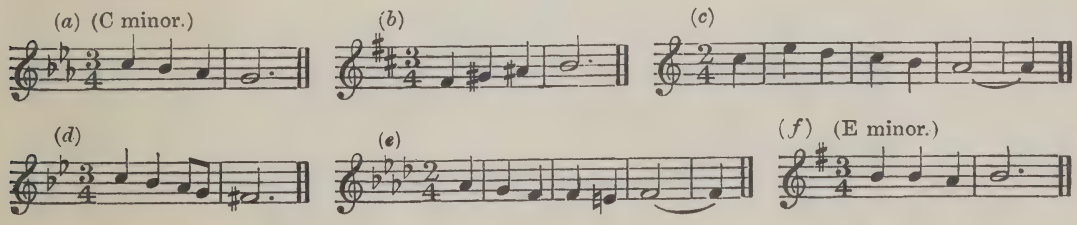
EXERCISES UPON THE USE OF TRIADS AND THEIR INVERSIONS FORMED FROM THE MELODIC MINOR SCALE.

A. Introduce at (*a*) a chord containing the major 6th of the melodic minor scale, and at (*b*) one containing the minor 7th ;—

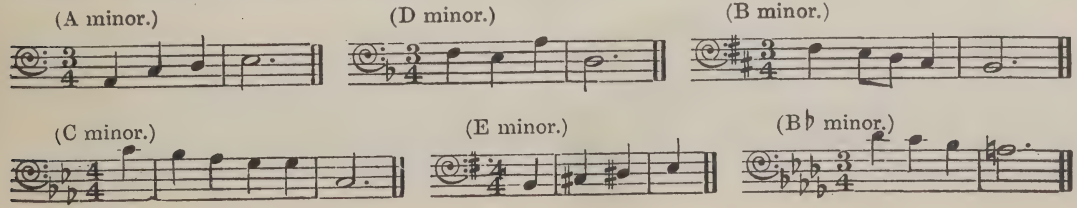


(*x*) The major third in the final Tonic chord here is very frequently found in older music. (*See* page 71, Note to Exercise 4.)

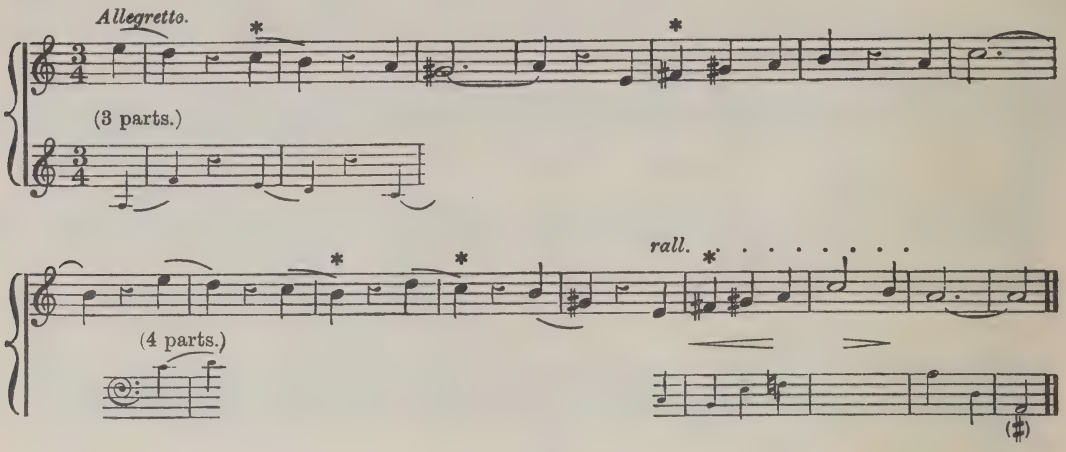
B. Harmonize, in 3 and 4 parts, the following fragments of melody, introducing in each example an instance of a chord including a note of the melodic minor scale. Harmonize each in two different ways :—



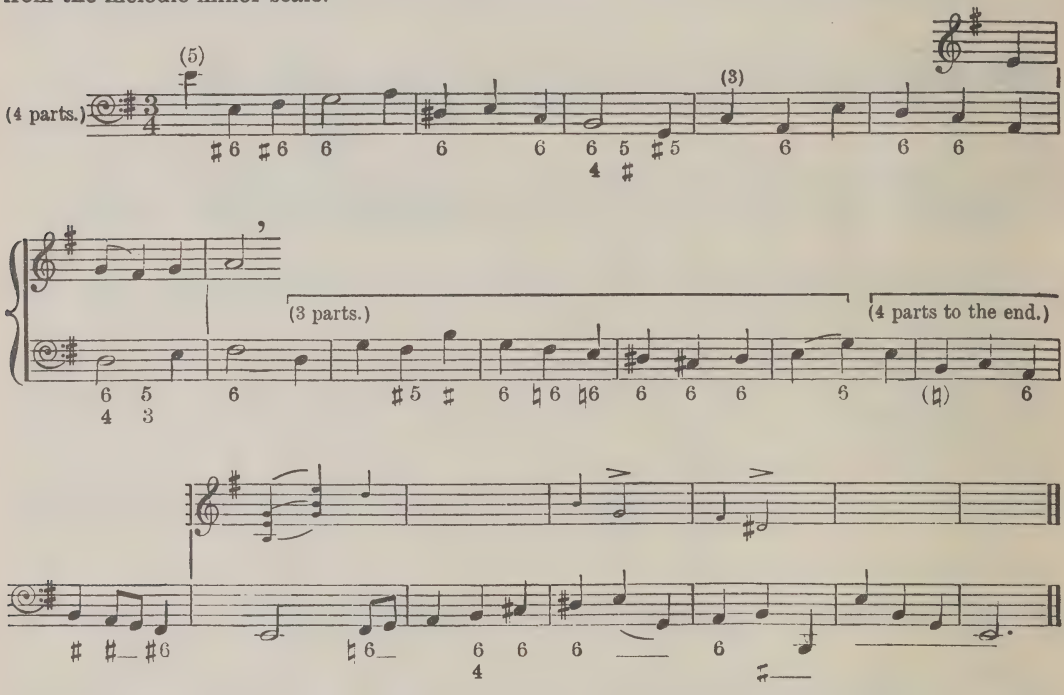
C. Harmonize the following fragments without leaving the key indicated. Introduce an example of a chord containing a note of the melodic minor scale in each case :—



D. Harmonize the following, introducing a chord containing a note of the melodic minor scale at each *:—



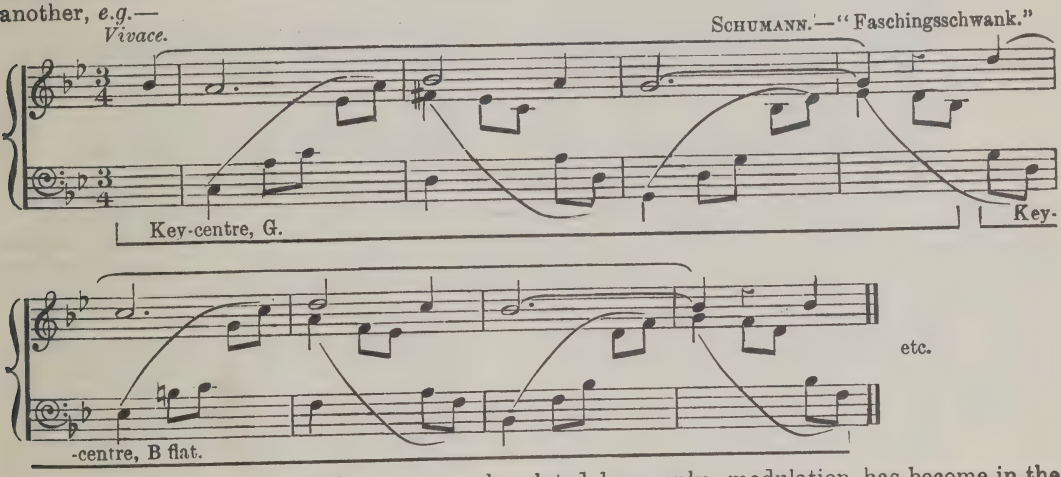
E. Harmonize the following Figured Bass. Mark with a × all the chords that are formed from the melodic minor scale.



CHAPTER XIX.

MODULATION.

1. MODULATION (or change of key), one of the most striking and valuable resources open to the musician, is caused by the shifting of the Tonic, or key-centre, from one pitch to another, *e.g.*—



At first used sparingly, and between nearly-related keys only, modulation has become in the course of time more frequent and complex, and to-day the remotest keys are brought into relation to one another with a boldness which would have been unthinkable a century ago.

2. The greater daring of later writers does not, however, imply that an indiscriminate use of extreme modulation is to be commended. The case is quite the reverse, and the student has to learn that considerable discretion is often needed in the matter. Hence his first experiments will be confined to modulation between keys which are described as *Nearly-related*, a term applied to those that have the greater number of notes and chords in common.*

3. The "nearly-related" keys to any given major or minor key-centre are;—

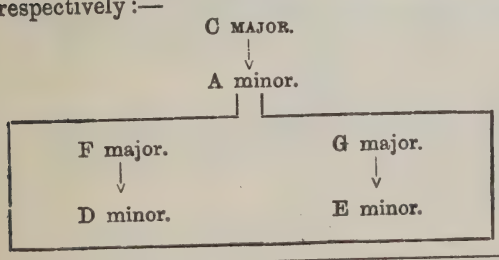
I. To a major key-centre.

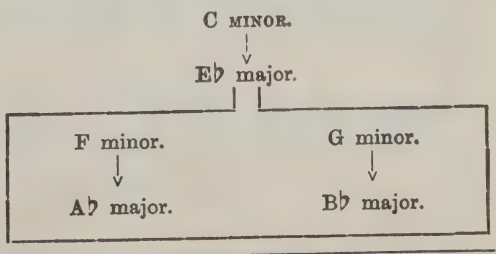
(*a*) The (so-called) Relative minor.
(*b*) The Dominant major and *its* Relative minor.
(*c*) The Subdominant major and *its* Relative minor.

II. To a minor key-centre.

(*a*) The (so-called) Relative major.
(*b*) The Dominant minor and *its* Relative major.
(*c*) The Subdominant minor and *its* Relative major.

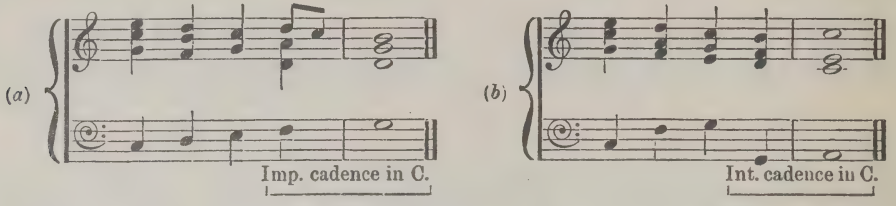
The following diagrams shew the "nearly-related" keys of C major and C minor respectively:—



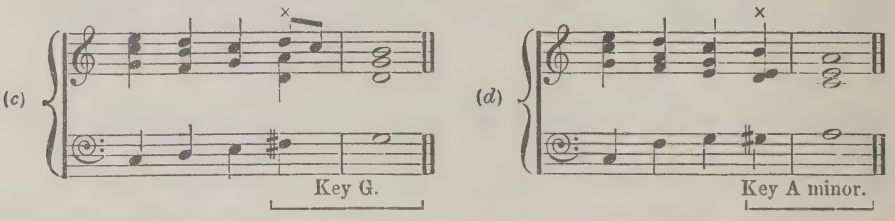


* The student will have observed that instances of modulation have already occurred in many of his previous exercises. These, however, have invariably been planned *for* him; henceforward his task will be to learn how to modulate for himself with ease and certainty. The pianist or organist should never be satisfied until he can do this readily, *at the key-board*, not merely on paper.

4. No single chord in the course of a musical passage can be said to define or establish a key.* Although the two examples given below end respectively upon the chord of G and the chord of A minor, they do not pass from the key of C major (in which they begin) to the *keys* of G major and A minor, for the reason that they contain no chords *outside the bounds of the key of C itself* :—

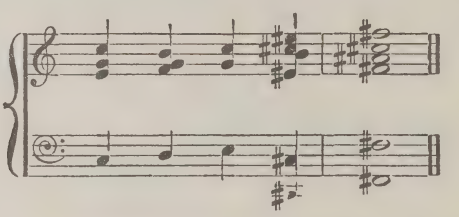


In order to make a modulation it is necessary (i) to introduce some chord not in the original key, (ii) to follow it by some other chord which, together with it, will define the new key. Compare the foregoing examples (*a*) and (*b*) with examples (*c*) and (*d*) :—

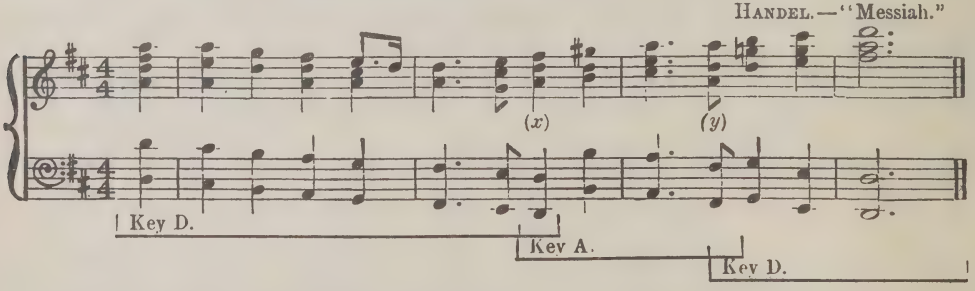


N.B.—The chord of the Dominant 7th succeeded by that of the Tonic, will usually determine a key.

5. In order to modulate successfully between any two keys, it is clearly necessary to set up some sort of connexion between them ; a "plunge" such as the following is simply absurd :—



The requisite connexion may consist (i) of a *chord common to the two keys*, approached as belonging to the first and quitted as part of the second, *e.g.*—

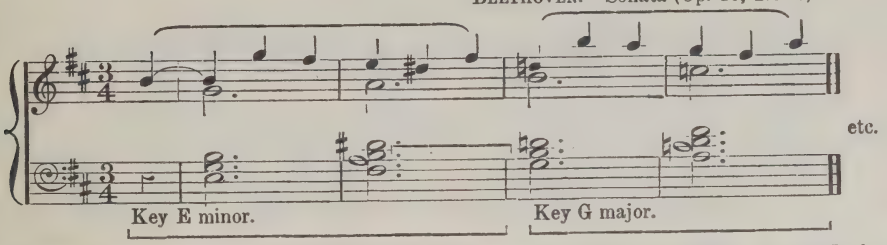


(*x*) "Pivot-chord" between keys of D and A.
(*y*) "Pivot-chord" between keys of A and D.

* A moment's thought will be enough to reveal the fact that the chord of C major (to take a simple instance) can belong diatonically to five keys, viz.—C, G and F major ; and E and F minor.

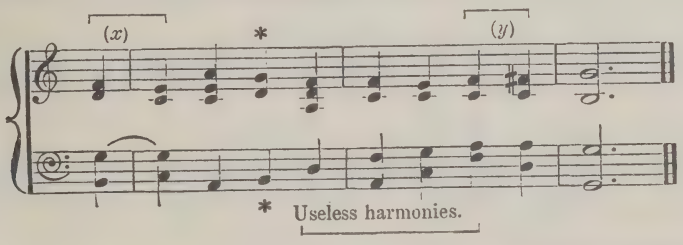
or it may be set up (ii) by one or more *notes* in common, as in the following extract from Beethoven, where the B forms a "pivot-note" between the two keys:—

BEETHOVEN.—Sonata (Op. 10, No. 3).

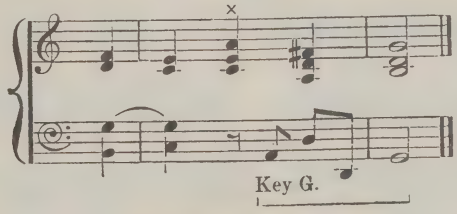


In modulating between nearly-related keys the connexion can invariably be made by one or other of these means.

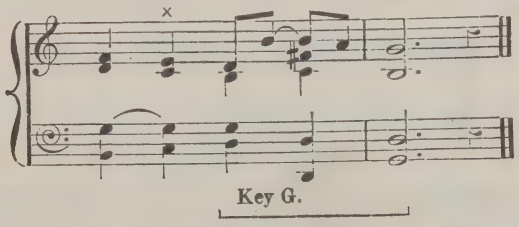
6. As the Dominant chord of the new key (most frequently its Dominant 7th) is in the majority of cases the transitional harmony, *i.e.*, the harmony which heralds that new key, it is well, in making a modulation, for the preceding harmonies to lead towards it without unnecessary delay. Supposing that it were to be desired to pass from the key of C (at (*x*)) to the key of G, the following method would be a foolish one, for the simple reason that all the harmonies after the * tend, not in the direction of G, but *away from it*, thereby causing an abrupt and unpleasant transition from one key to the other at (*y*):—



It would obviously have been far better for the Submediant chord of C major (the third chord of the passage) to be used as the "pivot-chord" (*i.e.*, as II in key G), and at once followed by a close in that key, thus:—

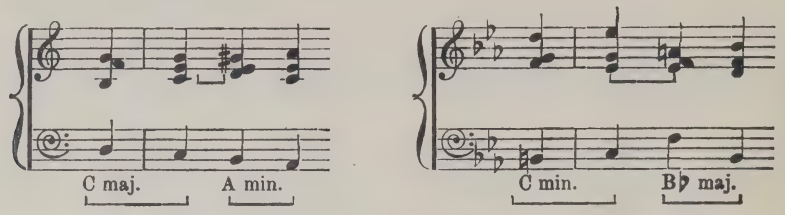


Or, the Tonic chord of C major itself could even have been regarded as the "pivot" (*i.e.*, as IV in key G), and the modulation successfully brought about as follows:—

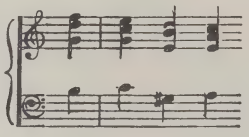


*** Observe the strong tendency of the $\frac{6}{4}$ chord on D bass to sound as I_c in the *new* key. (*See* Chapter XIV, Sec. 9.) The $\frac{6}{4}$ chord upon the Dominant of the new key (I_c) is, as a consequence, a most useful objective in making a modulation.

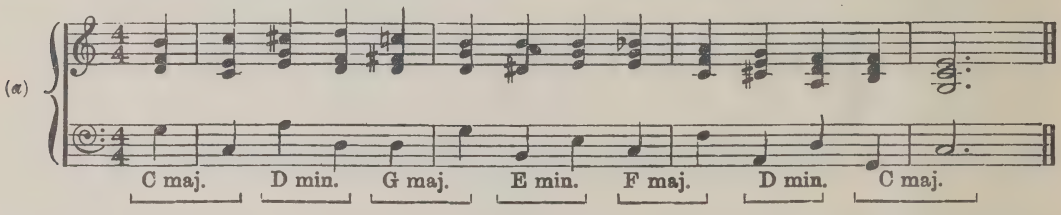
7. In transient modulations the principle of the "pivot-note" is particularly useful, and in the case of nearly-related keys, the common note can in most cases be found in the Tonic chord of one key and the Dominant 7th of the next,* *e.g.*—



The "pivot-note" need not appear in the same part in the two chords:—



If a series of transient modulations is carried out in this way, great care must be taken to avoid a mechanical and poverty-stricken result like the following:—



in which each key is introduced by the root-position of the Dominant 7th chord, followed by the Tonic chord, also in root-position, with irritating persistency.

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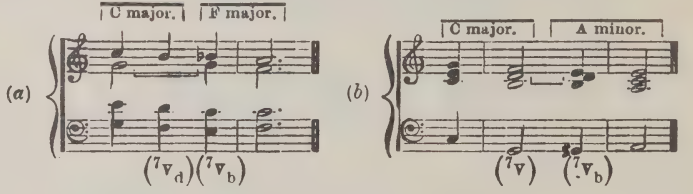
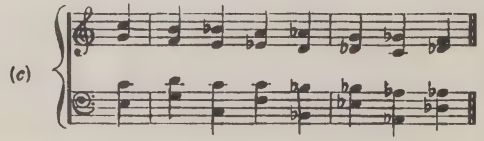
* This principle is also seen where—as not infrequently happens—the Dominant 7th of one key resolves upon the Dominant 7th of another, thus:—



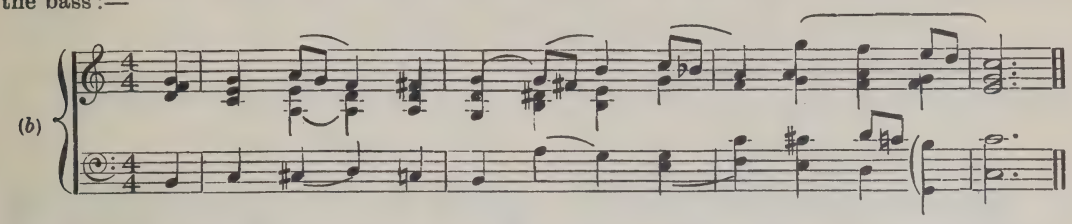
Passages like the following are often found, constituting a series of "transitional" Dominant 7ths:—



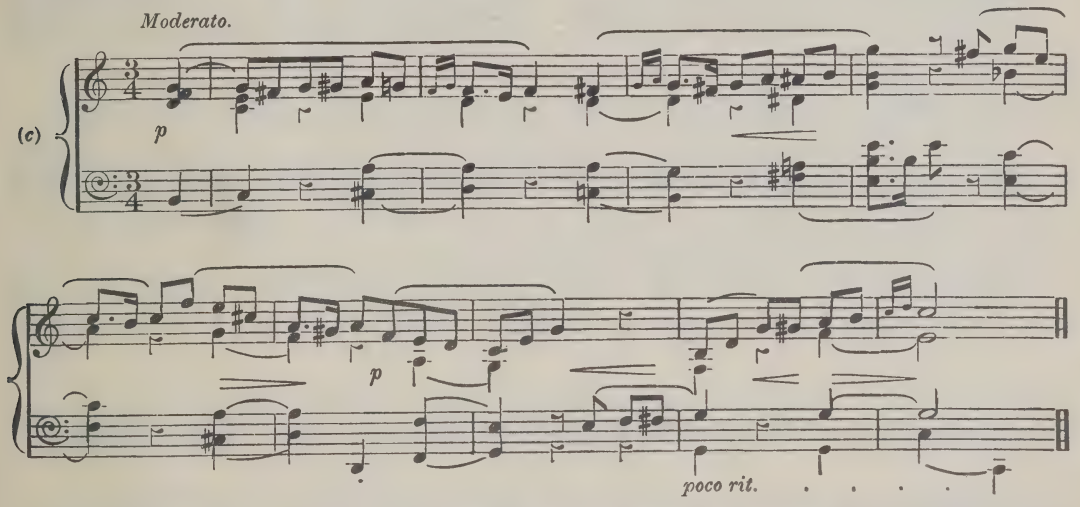
Obviously the only keys that are at all clearly established are the first and the last (in the above instance, C major and D♭ major), the tonality between these two points being rendered intentionally vague by the absence of any chords defining the keys of F, B♭, E♭ and A♭ major, *suggested* in turn by the Dominant 7ths of those keys.

N.B.—It will be observed that in example (*c*) the "pivot-note" is not actually *sounded* every time, owing to the omission of the 5th in each alternate chord.

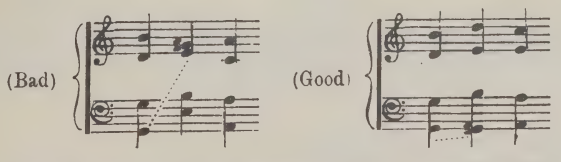
The following version is clearly much better, owing to the far more melodious nature of the bass :—

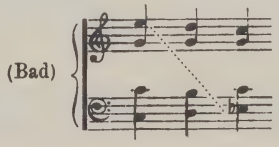


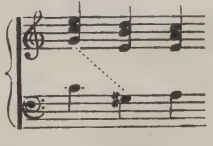
But even here the modulations are perhaps too crowded, and the need is for a better spacing of the harmonies, *e.g.*—



*** The foregoing examples illustrate a point of some importance, viz. that when a note of one chord is inflected by an accidental in the next, the inflection should usually be made in the same part ;—



The neglect of this precaution often causes the fault known as *False Relation*, which may even occur between two chords separated by an intervening one, *e.g.*—

A progression like the following is, however, quite satisfactory :—



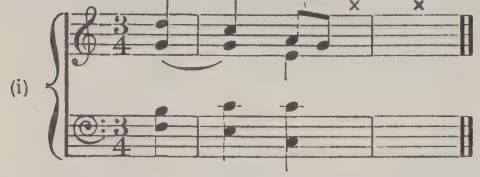
(*See* also bar 5 in Ex. (*c*) above.)

and many other exceptions occur in Chromatic harmony. A chromatic passing-note, or Appoggiatura, does not cause False Relation. (*See* Chapter XVII, Sec. 5.)

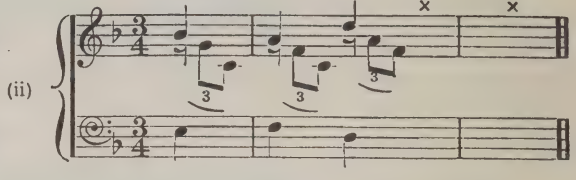
EXERCISES IN MODULATION TO NEARLY-RELATED KEYS.

A. Supply the chords necessary to bring each of the following passages to a conclusion in the required key :—

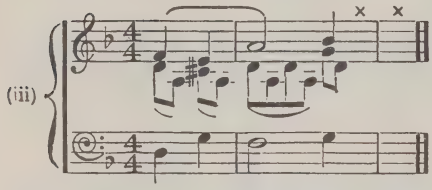
(C major to G major.)



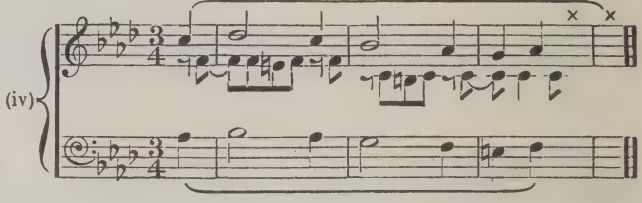
(F major to A minor.)



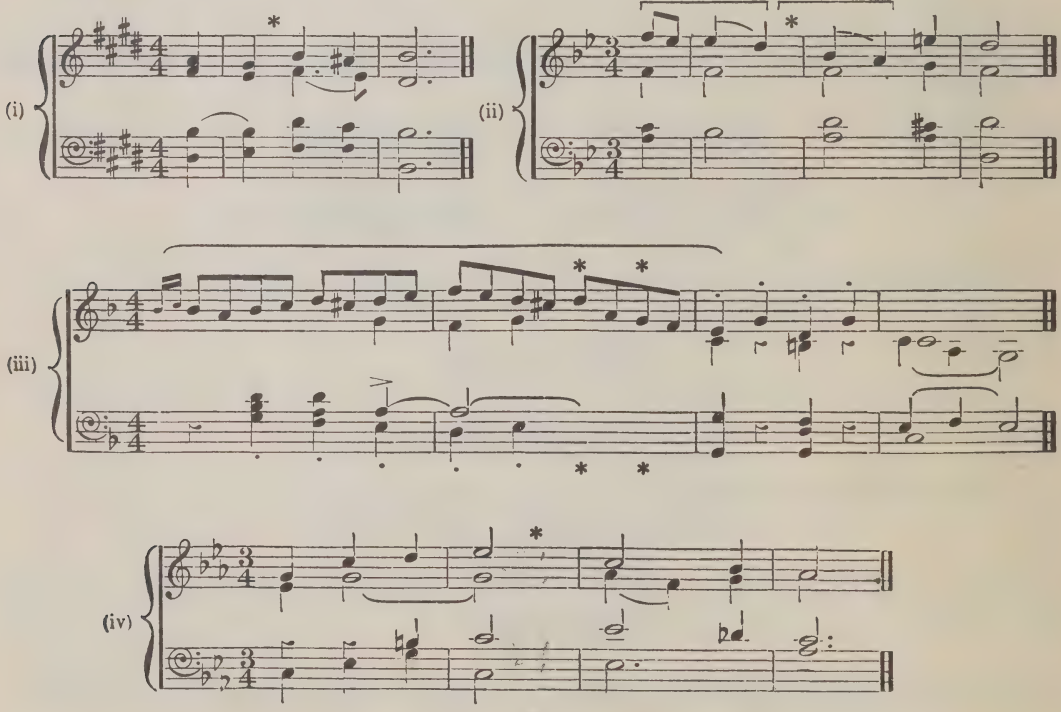
(D minor to F major.)



(F minor to E♭ major.)

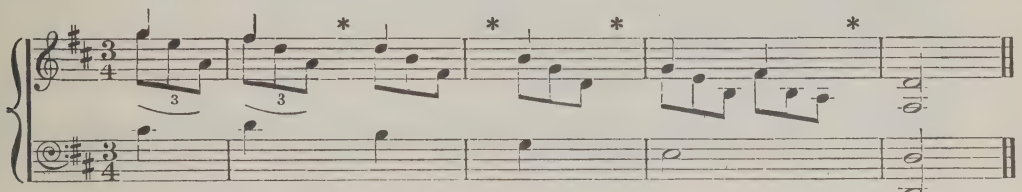


B. Insert at the asterisk a chord (or chords, as the case may be) common to the two keys between which each example modulates, in order to lead naturally from one key to the other :—



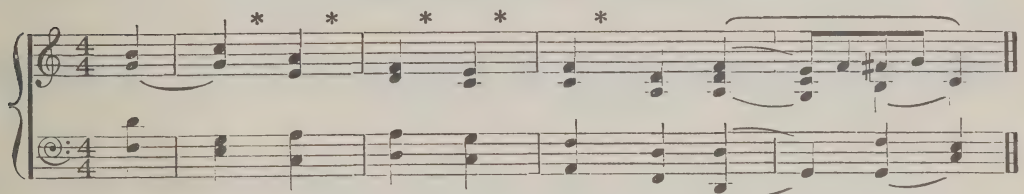
C. Supply the necessary modulating chord at each asterisk (using the principle of the "pivot-note"), in order to pass through the keys indicated. (Be careful to make the bass move melodiously.)

(i)



(D major.) (B minor.) (G major.) (E minor.) (D major.)

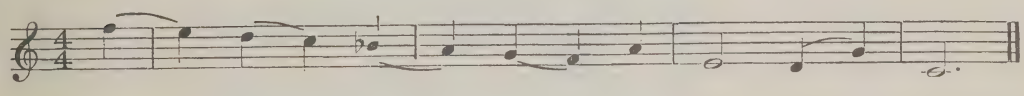
(ii)



(C major.) (A min.) (D min.) (C maj.) (F maj.) (D min.) (C major.)

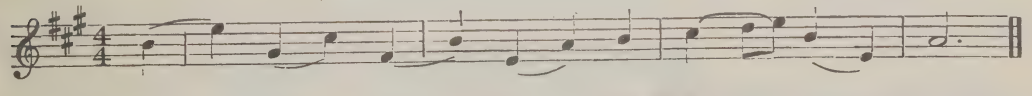
D. Harmonize the following melodic fragments containing simple modulations to related keys:—

(i)



*** Pass quickly—by means of the "pivot-*note*"—from C major, through A minor, F major and D minor, in a sequential manner, and then conclude in C major.

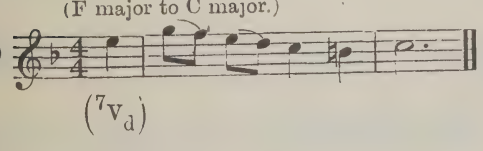
(ii)



*** Pass similarly from A major through F♯ minor, E major and D major, concluding in A major.

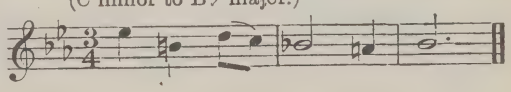
N.B.—In the following passages the modulation is to be made by means of a "pivot-*chord*."

(iii) (F major to C major.)

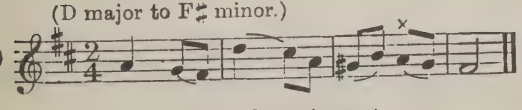


$(^{7}V_{d})$

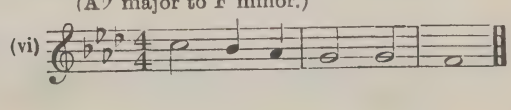
(iv) (C minor to B♭ major.)



(v) (D major to F♯ minor.)

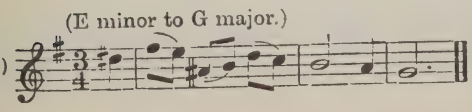


(vi) (A♭ major to F minor.)

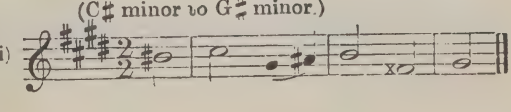


× Accented passing-note.

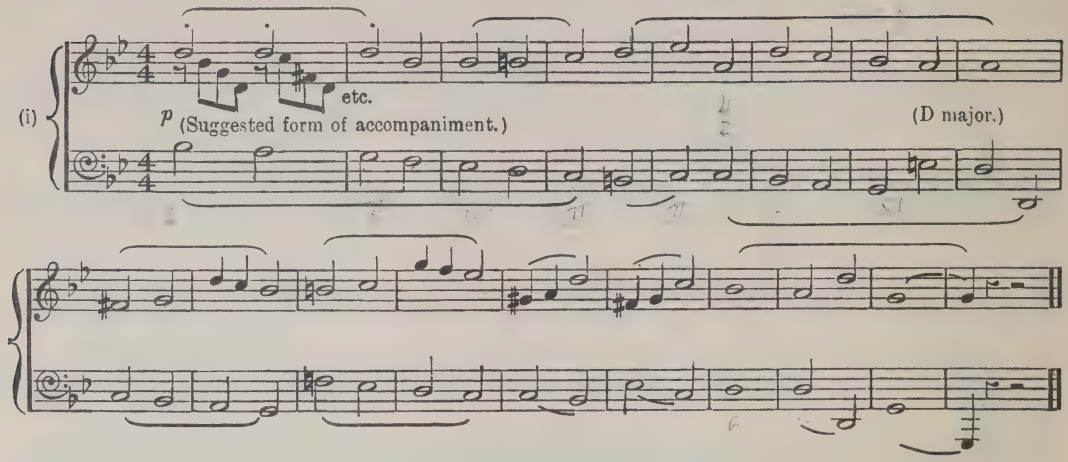
(vii) (E minor to G major.)



(viii) (C♯ minor to G♯ minor.)

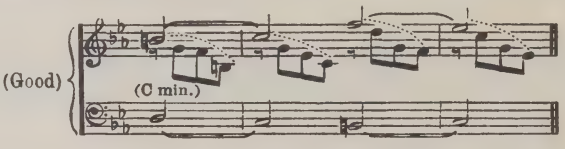


E. Complete the following Pianoforte pieces, as indicated.



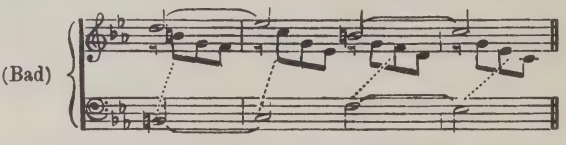
*** In the above exercise pass (in order) from G minor through the keys of E♭ major, C minor, G minor, D major, G minor and C minor, concluding in G minor.

The exercise illustrates the "pivot-note" principle almost exclusively, and the inversions of the Dominant 7th chord are freely used in this connexion. Observe that in a Pianoforte accompaniment such as the one suggested the 3rd and 7th of the chord of the Dominant 7th may be doubled in the upper and middle parts of the harmony, *e.g.*—

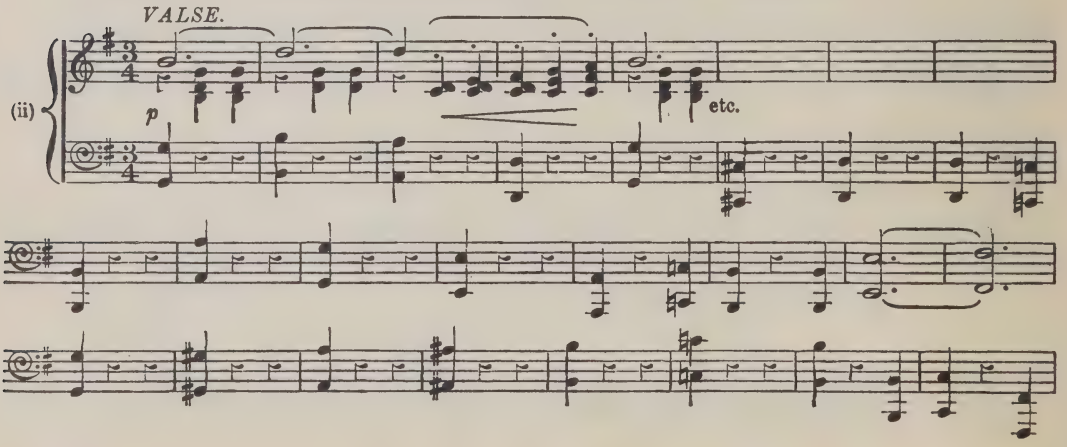


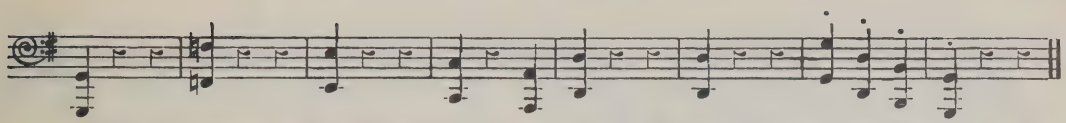
and the consecutive 8ves produced thereby are quite permissible.

The 3rd and 7th, however, should never be doubled if either of them is in the *bass*, *e.g.*—



The effect of the consecutives here is, moreover, distinctly bad. (*See* Appendix B.)





*** In the above begin and end in G major, passing (in order) through the keys of D major, G major, E minor, G major, A minor, B minor, G major, and C major in the course of the exercise.

F Play and write short melodious and rhythmical phrases (two to four bars),* to exemplify these modulations :—

(i) E♭ major to B♭ major. (ii) D major to G major. (iii) F major to D minor. (iv) D major to E minor. (v) A major to C♯ minor. (vi) B♭ minor to D♭ major. (vii) C minor to G minor. (viii) F♯ minor to E major. (ix) G♯ minor to C♯ minor. (x) E♭ minor to C♭ major.

G. (i) Modulate (in a transient manner) from D major through B minor, E minor, A major and G major, and then return to the original key, in which a Perfect cadence is to be made.

(ii) Modulate similarly from C minor through A♭ major, F minor and E♭ major, and then return to C minor, closing in that key.

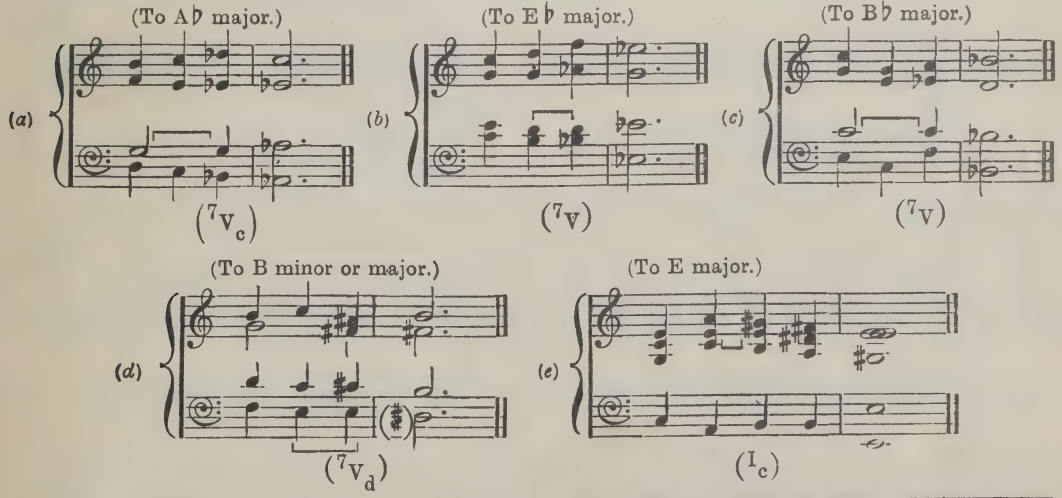
*** Each of these exercises should consist of from four to eight bars.*

THE "PIVOT-NOTE" PRINCIPLE AND MODULATION TO MORE DISTANT KEYS.

8. The principle of the "pivot-note" may be extended so as to provide a means of modulation to keys beyond the range of those commonly classed as nearly-related. Its most usual application is then for a note of some chord in the first key (most frequently a triad) to be retained to form part either of (i) the Dominant 7th, or (ii) another triad (especially the 2nd inversion of the Tonic chord) in the *new* key.†

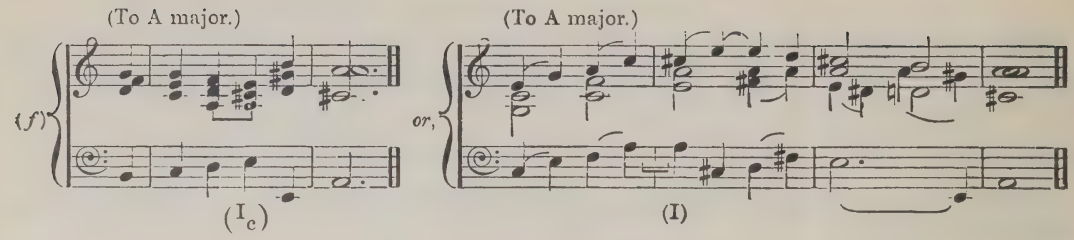
The following are a few of the possibilities in this direction; to save space they are given in simple chord-form; the student should endeavour to "decorate" them with passing-notes, etc. at the key-board. They should also be transposed in every instance.

I. From a major centre (C major) :—

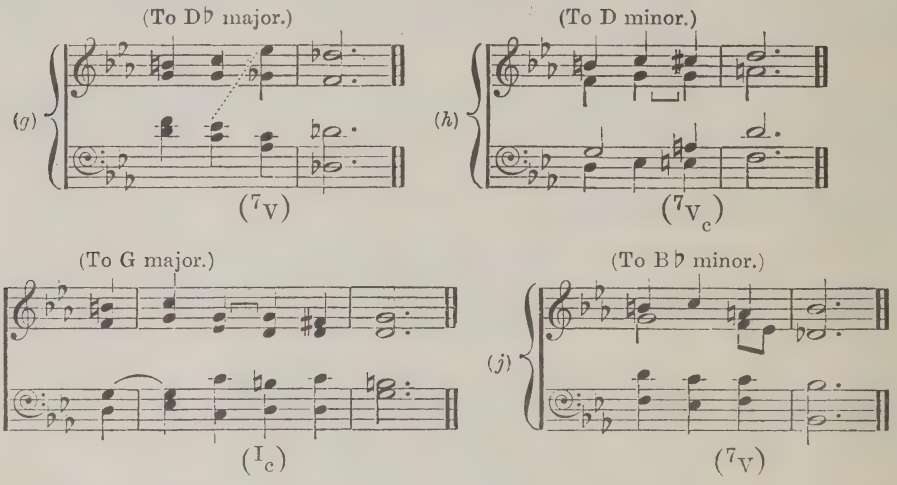


* If any difficulty is at first experienced in making these modulatory phrases *rhythmical*, the student may begin by using the schemes on page 6, either complete or in portions as indicated by the square brackets.

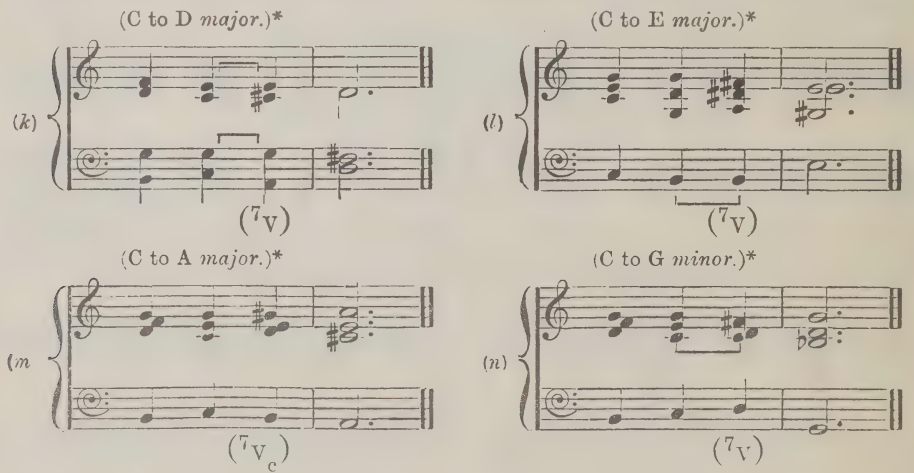
† In this connexion it is useful to remember that any note of a triad in one key can be regarded as the root, 3rd, or 5th of a triad in some other key, or as the root, 3rd, 5th, or 7th of its Dominant 7th chord.



II. From a minor centre (C minor) :—



N.B.—The use of one of the notes of a triad to form a "pivot" with the new *Dominant 7th chord* is not usually good between a major key and another whose opposite "mode" is a nearly-related key. The crude effect of the following modulations will readily be recognized:—



N.B.—Compare the bad effect of Exs. (*l*) and (*m*) with Exs. (*e*) and (*f*) above, and (*n*) with (*b*) in *Sec.* 9 below, where the same modulations are carried out successfully.

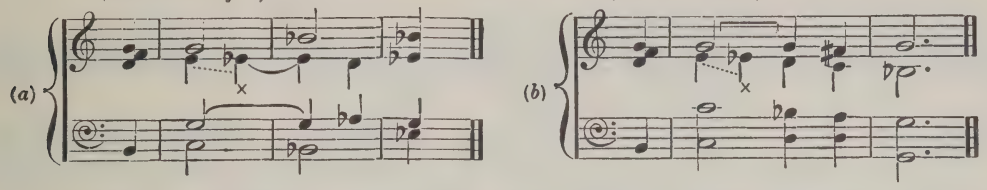
---

* C major and D *minor* are nearly-related keys.
C major and A *minor* are nearly-related keys.
C major and E *minor* are nearly-related keys.
C major and G *major* are nearly-related keys.

The above examples would be perfectly good if the "mode" of the second key were changed from major to minor (or *vice versâ*) in each instance.

9. The 3rd of a major chord may be lowered a semitone, and the chord changed from major to minor, if by so doing a more successful approach to the new key can be made, *e.g.*—

(C to E♭ major.) (C to G minor.)

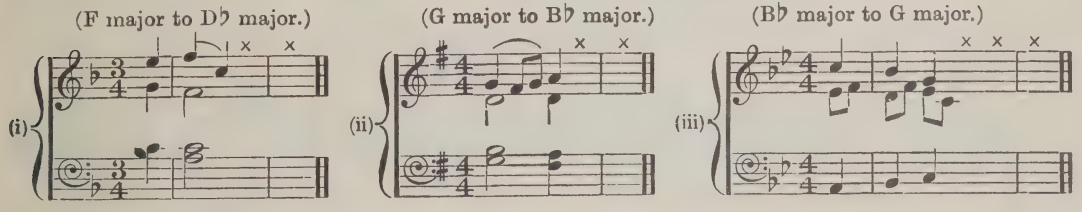


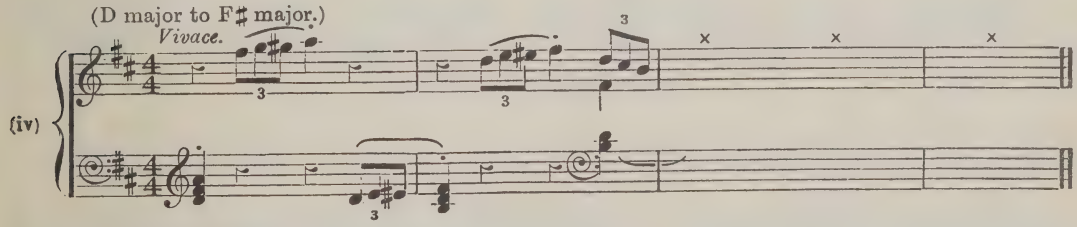
*** This is specially useful in leading into a minor key; the introduction of its *minor* 6*th* degree is always effective in approaching either I_c or ^7V, and the above plan of flattening the 3rd of a chord is very often the means by which this can be carried out. (*See* Ex. (*b*) above.)

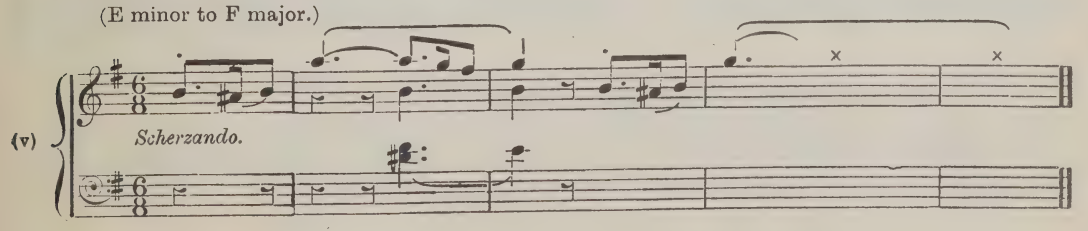
EXERCISES IN MODULATION TO NON-RELATED KEYS.
THE "PIVOT-NOTE" CONNEXION.

H. Supply the chords necessary to bring each of the following examples to a conclusion in the required key:—

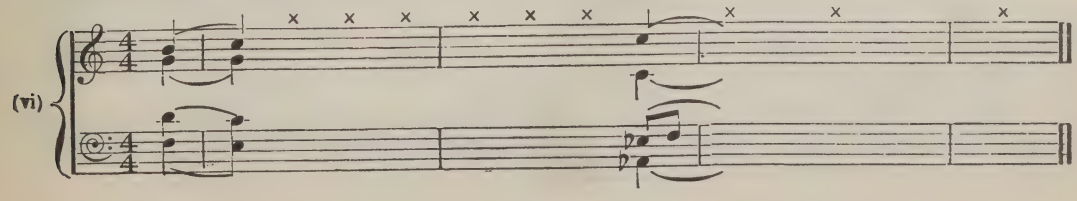
(F major to D♭ major.) (G major to B♭ major.) (B♭ major to G major.)



(D major to F♯ major.)

(E minor to F major.)

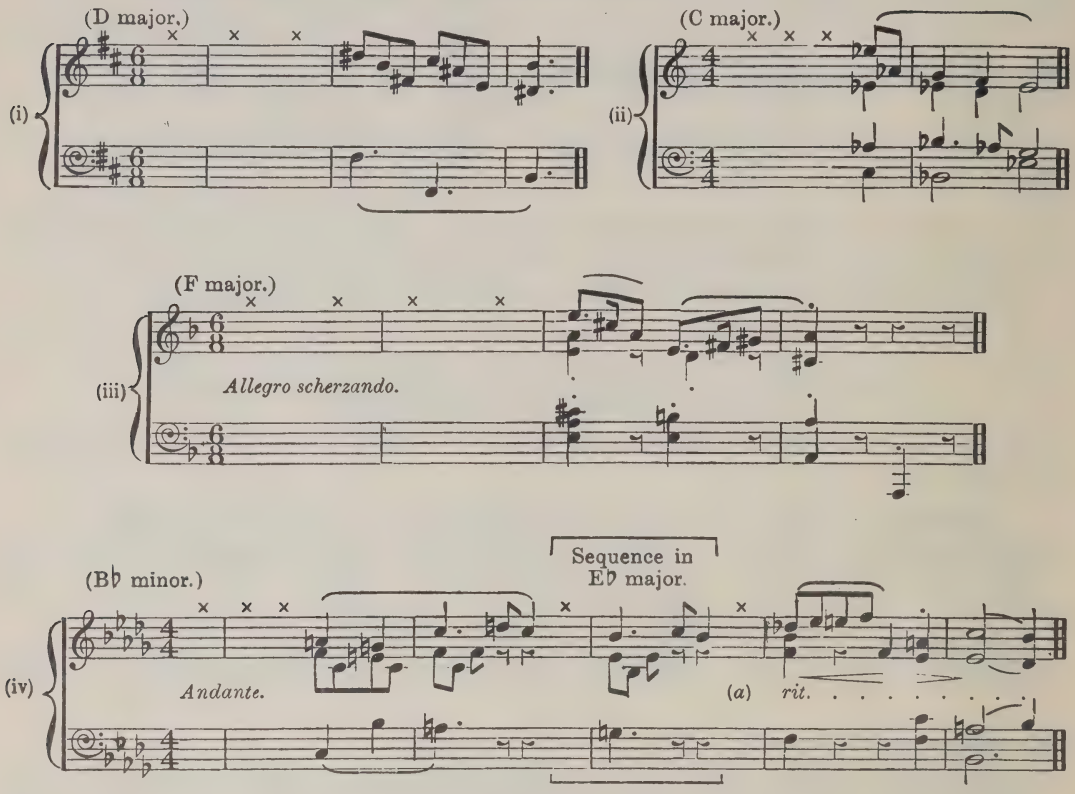


N.B.—In the following exercise pass quickly (sequentially) through B major, A major and A♭ major, and conclude in C major.



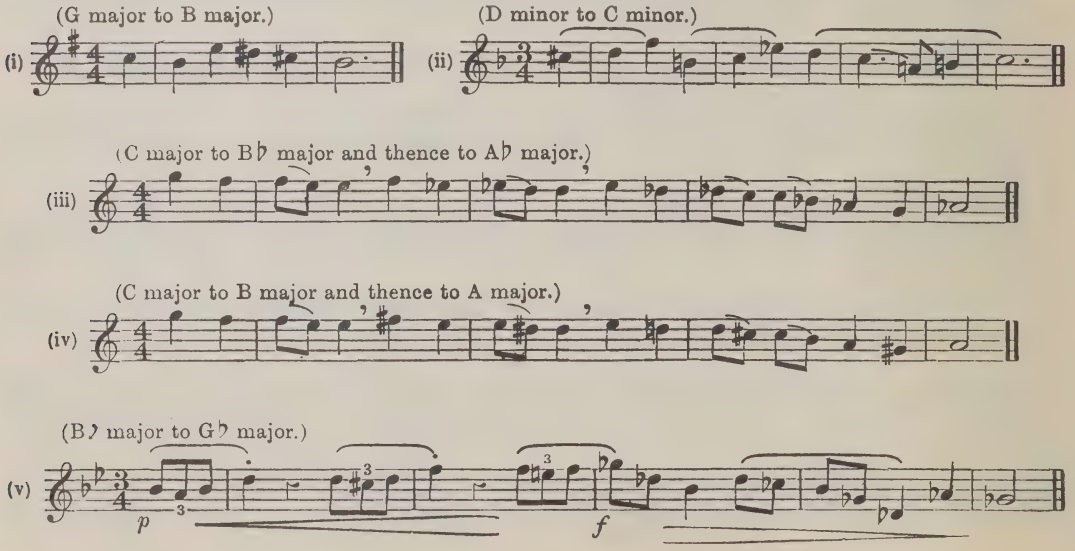
I. Begin in the keys indicated, and lead naturally to the given chords.

*** Exemplify the "pivot-note" connexion in every case.



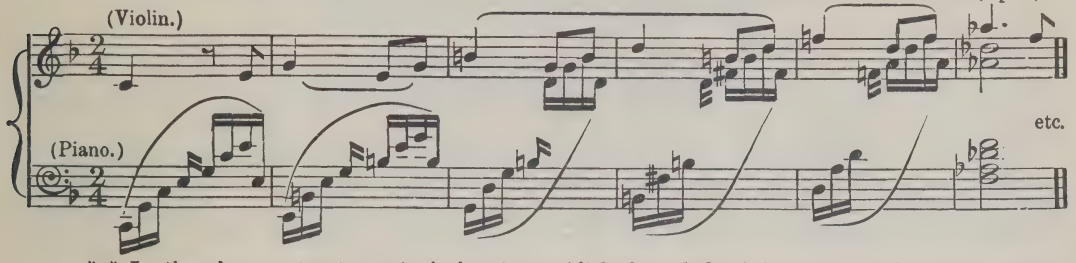
(*a*) *See* remarks in Sec. 9 above.

J. Harmonize the following melodic fragments :—



10. The principle of the "pivot-note" is at times used by modern composers to link together a succession of chords belonging to different keys in such a way as to create an intentional vagueness of tonality, *e.g.*—

GRIEG.—Violin Sonata (Op. 8).



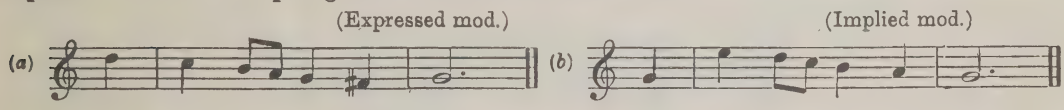
*** **In the above extract no single key is established or defined, but each triad hints at, or suggests, the key of which it is the Tonic.**

*** **Further remarks upon Modulation will be found in Chapter XXIX.**

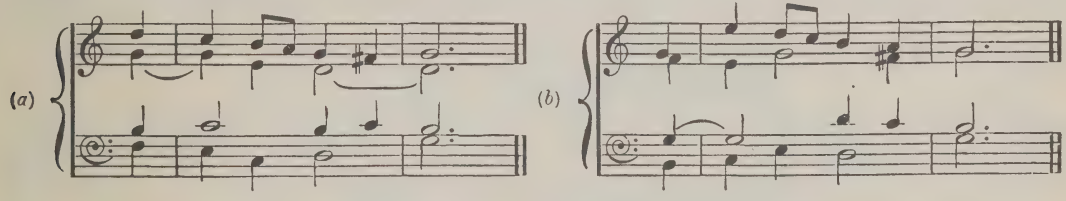
HINTS ON HARMONIZING A MELODY.

EXPRESSED AND IMPLIED MODULATION.

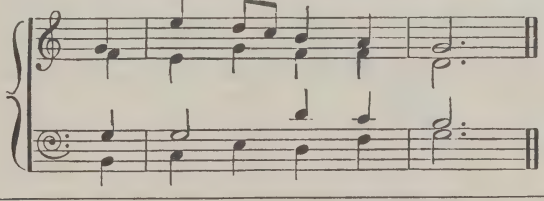
11. A modulation may be clearly indicated by the notes of a melody, or it may be merely implied. The two examples given below illustrate both cases :—



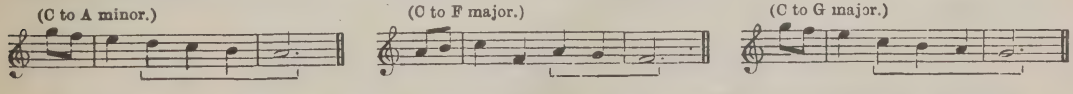
The most natural and obvious harmonization would involve a modulation from C to G major in each passage :—



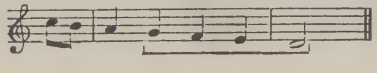
It would, of course, be *possible* to consider (*b*) as entirely in the key of C; but the long note at the end clearly suggests the termination of a rhythmic period, and a harmonization such as the following would be very far-fetched and strained * :—



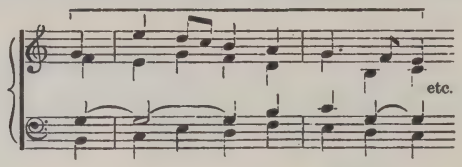
*** It is useful to note that movement downwards along the scale-line at the end of a phrase frequently implies a modulation into the key of which the last note is the Tonic, *e.g.*—**



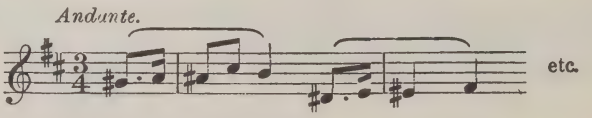
The following might suggest either a modulation to D minor, or an Imperfect cadence in C major :—



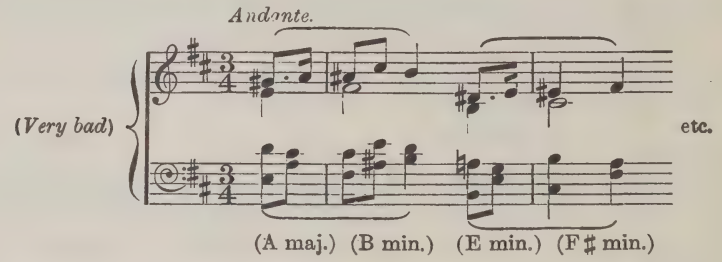
N.B.—In the *midst* of a phrase, however, the following version would be quite acceptable :—



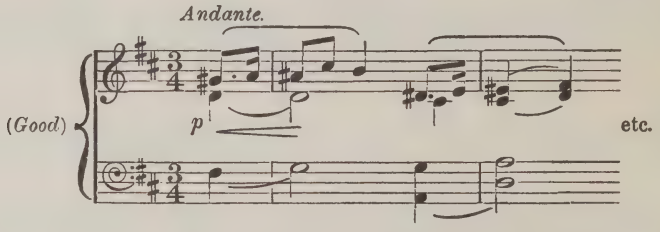
12. In the harmonization of a melody it is impossible (one almost says, *fortunately*) for definite rules to be laid down as to when accidentals should be regarded as suggesting changes of key, and when they should be treated merely as chromatic passing-notes or "appoggiaturas." A melody like the following, for instance—



would be utterly ruined by adopting the former plan :—



Clearly the passage should remain in the key of D major throughout, thus :—



In every case the character of the particular melody to be harmonized must obviously be the deciding factor, and it is here that the musicality of the student will be put to the test, and his aural perception taxed to the full. It is quite fatal to imagine—as inexperienced harmonists often do—that the presence of an accidental is of necessity the signal for the key to be changed. It *may* be ; but at least the possibility of its being merely a "decorative" unessential note (as in the foregoing example) must always be present in the student's mind in his endeavour to arrive at a suitable harmonization.*

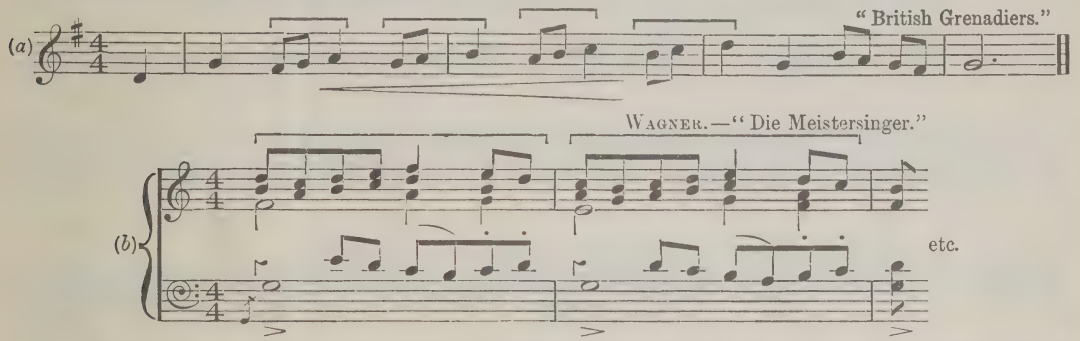
* The exercises in succeeding Chapters will give him many opportunities of practice in this important matter.

APPENDIX A.

CONCERNING SEQUENCES AND PEDALS.

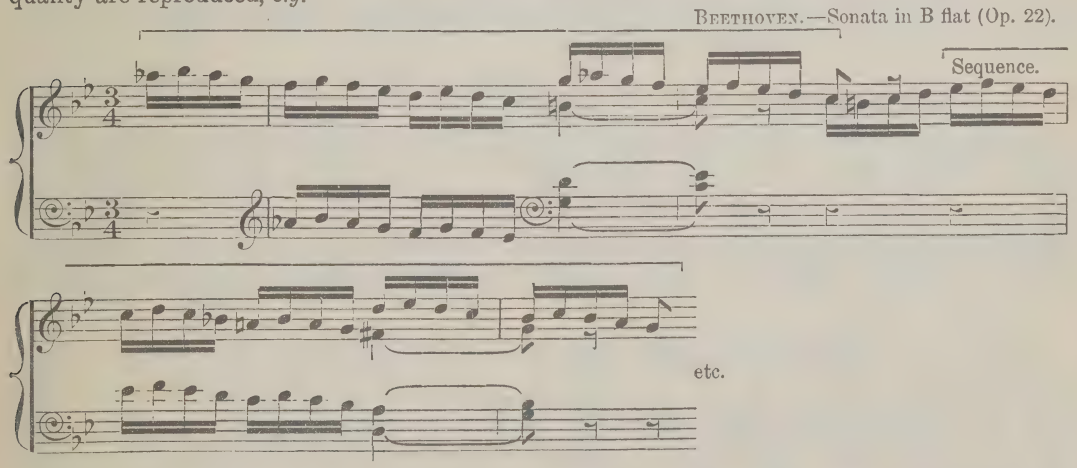
I.—SEQUENCES.

1. The reproduction of a melodic figure or phrase, at a higher or lower pitch (generally known as a Sequence) is, as a reference to almost any example of vocal or instrumental music will shew, an important factor in the development of a musical idea or thought. The quotation from Bach's 1st *Two-part Invention* on page 11 affords proof of this assertion, which is further strengthened by the following passages:—

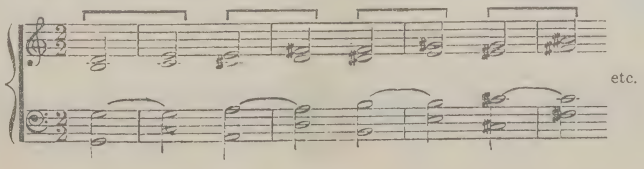


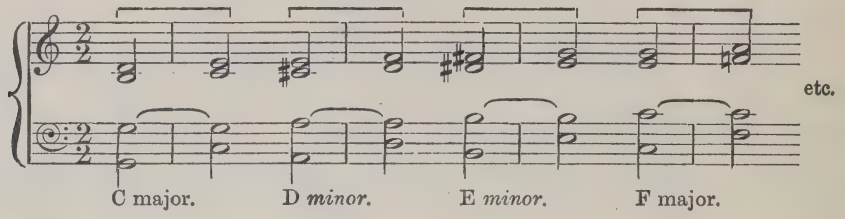
The first of the above examples would be described as a *Melodic* Sequence, as it is confined to a single part; the second as a *Harmonic* Sequence, for the reason that the repetition of the original passage is carried out exactly in every part of the harmony (compare bars 1 and 2 in ex. (*b*)).

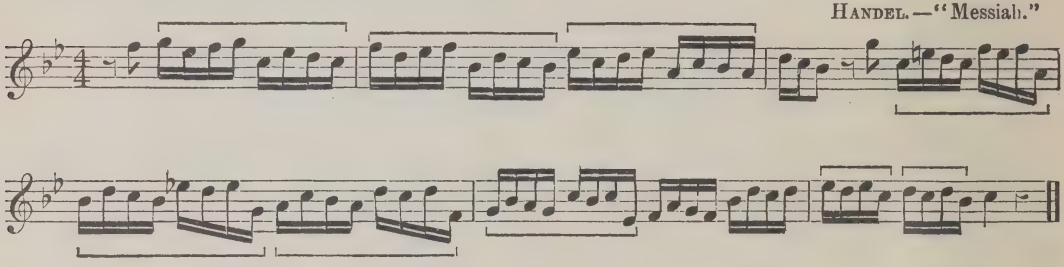
2. Sequences are usually classified under the headings of Tonal, Real, and Mixed (or Modulating). A *Tonal Sequence* is one in which, as in (*a*) and (*b*) above, the *number* of each original interval (2nd, 3rd, 4th, etc.) is preserved in the repetitions, but not always its *quality* (major, minor, etc.). A *Real Sequence*, on the other hand, is one in which both number and quality are reproduced, *e.g.*—



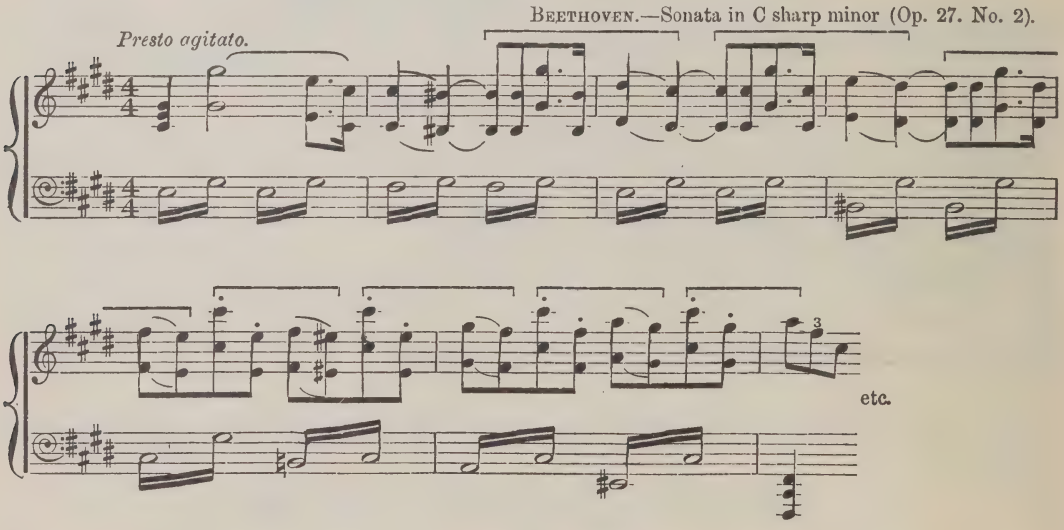
In a Real Sequence the key obviously has to be changed at each repetition, and—especially in the case of rising Sequences in major keys—it is at times difficult to produce a wholly satisfactory result, *e.g.*—



The type of Sequence sometimes described as "Mixed," or "Modulating," is one in which there is an interchange of major and minor keys in the repetitions, and in which the effect is often far better than in the case of a *Real* Sequence. For example, the above passage could be rendered much more musical in the following manner :—

3. In the music of the Handelian period the use of the Sequence becomes at times a somewhat trying convention, and hundreds of instances of this can be found, of which the extract that follows is a typical specimen :—



4. A more artistic result is in very many cases produced by a form of Sequential progression in which room is left for differences of detail, and in which the original idea is carried out with a certain degree of freedom in outline, *e.g.*—

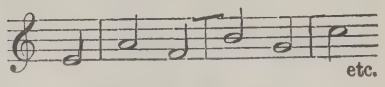


In such cases the general effect of the music is sequential, although—for the reason that the reproduction of the intervals of the first idea is not exact—an actual *Sequence* does not occur. Beethoven and the more modern composers have made conspicuous use of this freely sequential

type of writing in the development of their themes, realizing that it provides with marked success the elements both of unity and variety.

5. In the carrying-out of a Tonal sequence (*i.e.*, one not leaving the key), certain licences are permitted :—

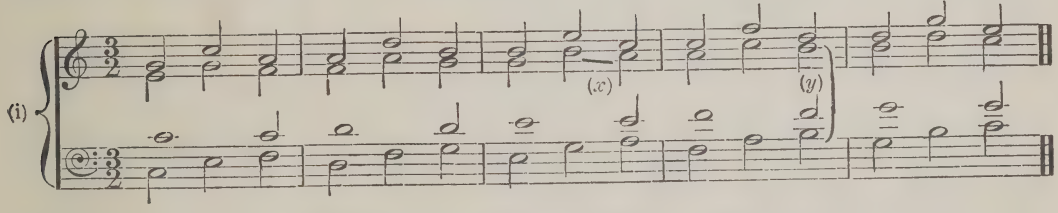
(*a*) Augmented intervals may occur melodically without restriction, *e.g.*—

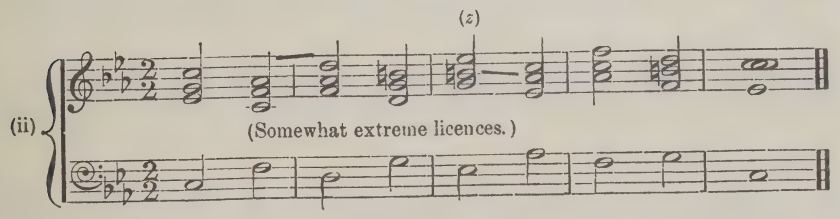


(*See* also bars 1–2 in Ex. (ii) below.)

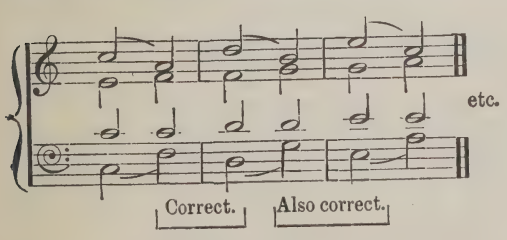
(*b*) The Leading-note ceases to be a note with a special tendency, and may also be doubled (*see* (*x*) and (*y*) in Ex. (i) below :—

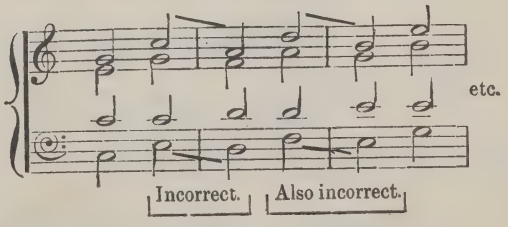
(*c*) Diminished and Augmented triads may be treated with the freedom of concordant triads, the 5th in such chords being absolved from the usual rules of resolution (*see* (*y*) in Ex. (i) and (*z*) in Ex. (ii)) :—





The above-named licences should occur, however, only in the *repetitions*—not in the original progression—and it is important that the junction between that original progression and the first repetition shall be correct, and not involve any fault of melodic or harmonic movement, *e.g.*—

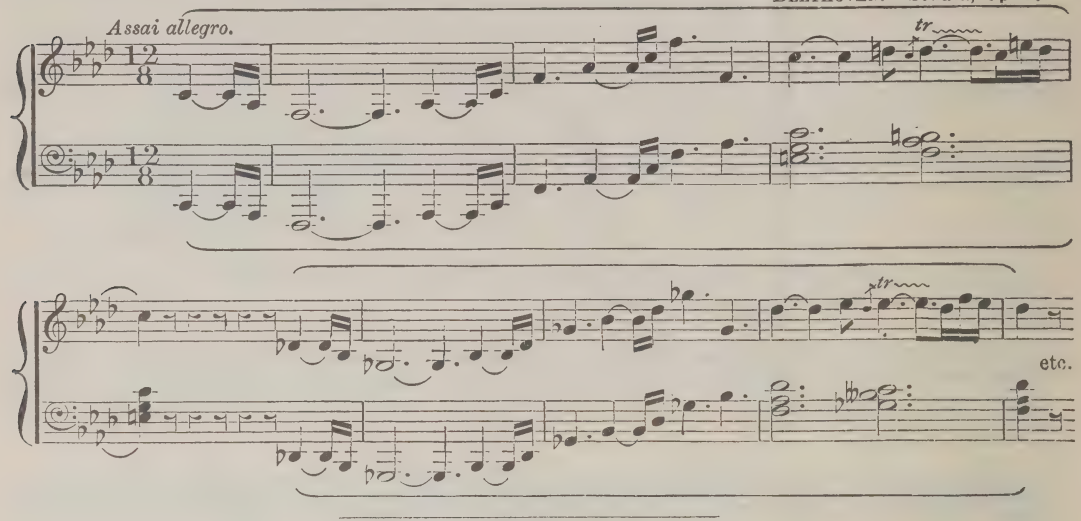




6. The examples of Sequence in this Appendix will have shewn that the length of the actual passage to be reproduced sequentially may vary considerably. As the majority of those given have been short, it will be well to conclude with one in which the original progression is of con-

siderable size; Beethoven has provided a superb instance of what the late Sir Hubert Parry called a "long-limbed" Sequence, in the opening of his Op. 57:—

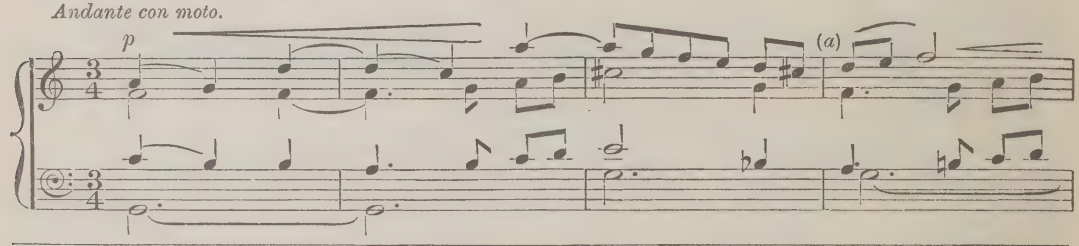
BEETHOVEN.—Sonata, Op. 57.



II.—PEDALS.*

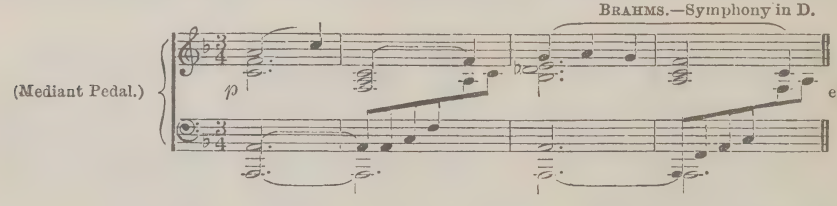
7. A pedal (or pedal-note) is a note, generally in the bass part, sustained through a succession of harmonies of which it may or may not form a part.

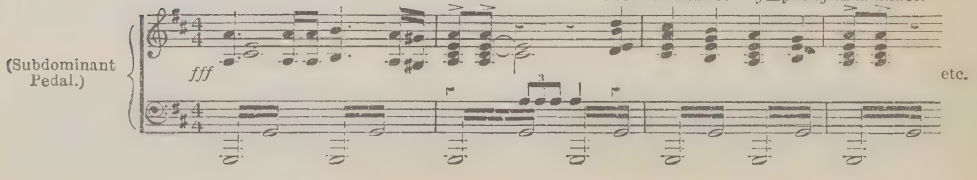
8. The pedal-note will almost invariably be either the Dominant or the Tonic,† the mental effect of the former being that of incompletion, or unrest; the effect of the latter being generally one of tranquillity or conclusiveness. The following example will demonstrate this:—

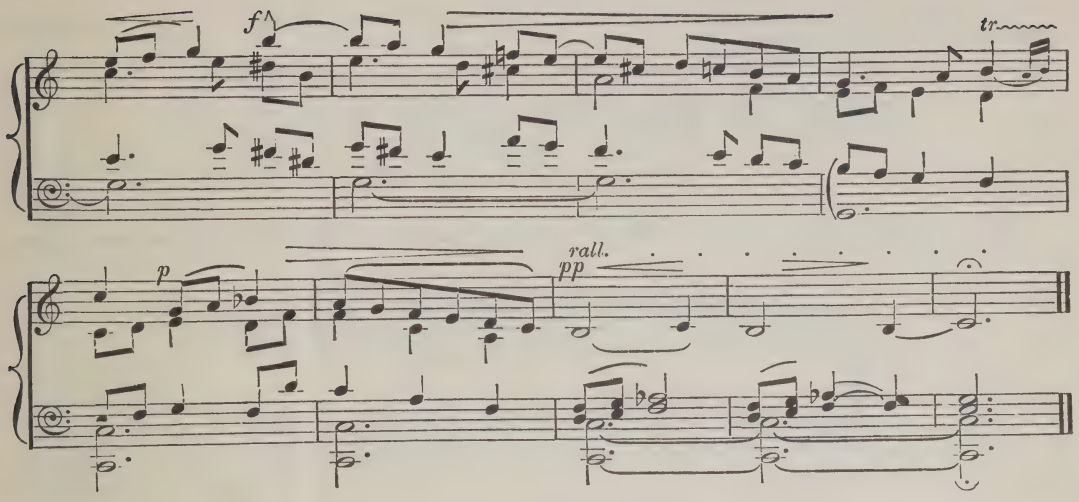


* The greater part of the following matter concerning Pedals is reproduced from the Author's *Practical Harmony*. (Joseph Williams, Ltd.)

† Modern composers occasionally use other degrees of the scale as pedal-notes, *e.g.*—

BRAHMS.—Symphony in D.

TSCHAÏKOWSKY.—Symphony in E minor.





9. The above passage illustrates several points in connexion with the treatment of pedals;—

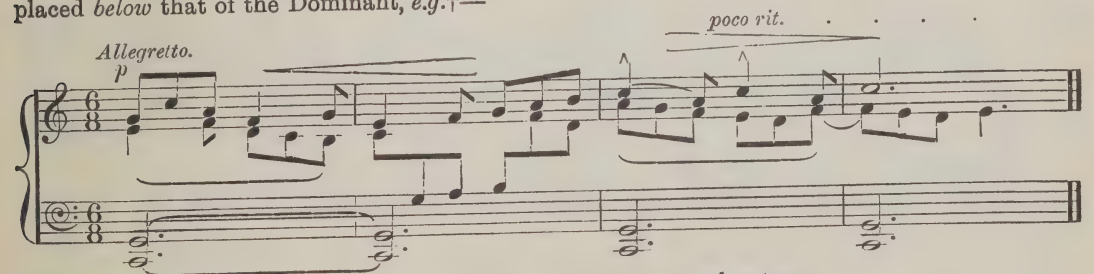
(i) That, where the pedal *forms no part* of the harmony, as at (*a*), the part next above the pedal should be regarded as the *bass*, and proceed according to the rules of progression applicable to a bass part.

(ii) That modulations may occur on a pedal, the most usual from a major key being to the keys of the Supertonic minor (as in bars 3 and 4), and the Mediant minor (as in bars 5 and 6) upon a Dominant pedal, and to the Subdominant key (bars 9 and 10) upon a Tonic pedal.*

(iii) That, where a Dominant pedal and a Tonic pedal occur in succession, the Dominant pedal usually precedes that on the Tonic.

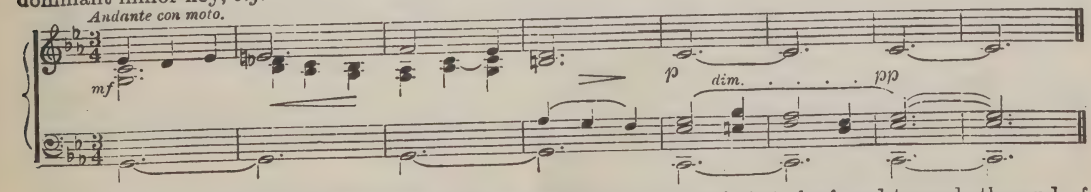
(iv) That a pedal should, in most cases, be quitted only when it forms part of the harmony. (*Vide* bar 8 of example in Sec. 8.)

10. Occasionally the Dominant and Tonic pedals are used at one and the same time. They then form what is known as a "double pedal." The Tonic pedal is then almost invariably placed *below* that of the Dominant, *e.g.*†—



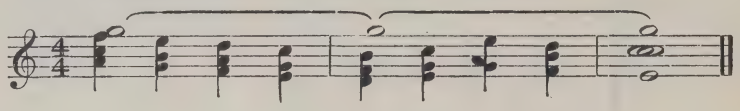
Double Pedals are frequently to be found in music of a pastoral nature.

* When a modulation occurs on a pedal in a minor key, it is generally a transient one to the Subdominant minor key, *e.g.*—

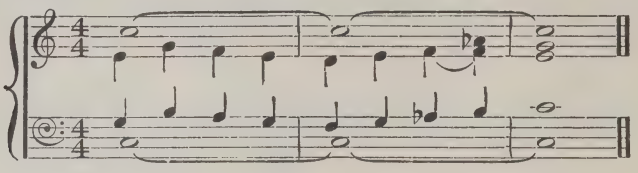


† A notable instance of the disregard of this generally observed rule is to be found towards the end of the Scherzo in Beethoven's C minor Symphony, where there occurs a Double Pedal, lasting through many bars, with the Dominant *below* the Tonic.

11. When the pedal-note occurs in one of the upper parts, instead of in the bass, it is termed an "inverted pedal," *e.g.*—

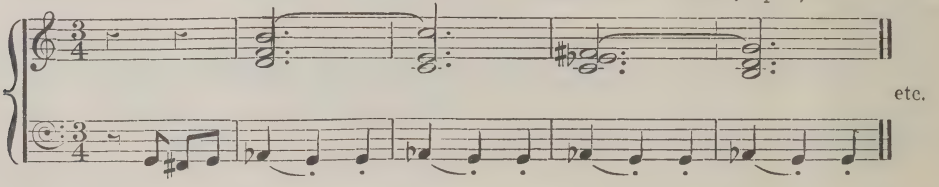


12. Sometimes the pedal-note is taken in the bass and in an upper part at the same time, as in the following passage:—



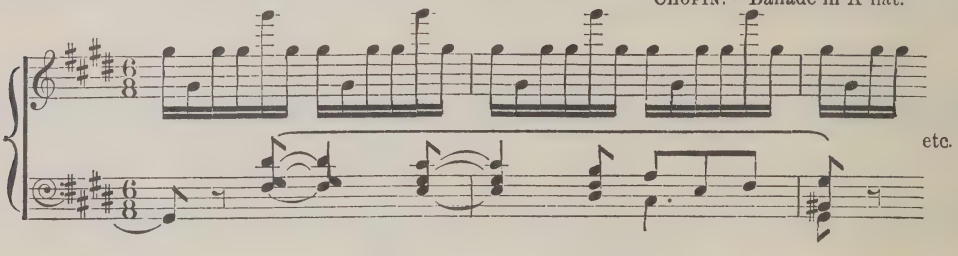
13. A pedal is occasionally found in a "decorated" form, as in the following instance, where the pedal G is in every bar preceded by an accented passing-note, A♮:—

BEETHOVEN.—Sonata, Op. 2, No. 3.



or as in this well-known passage from Chopin, where the inverted pedal G♯ is taken in a "broken" form over a range of two octaves:—

CHOPIN.—Ballade in A flat.



APPENDIX F.

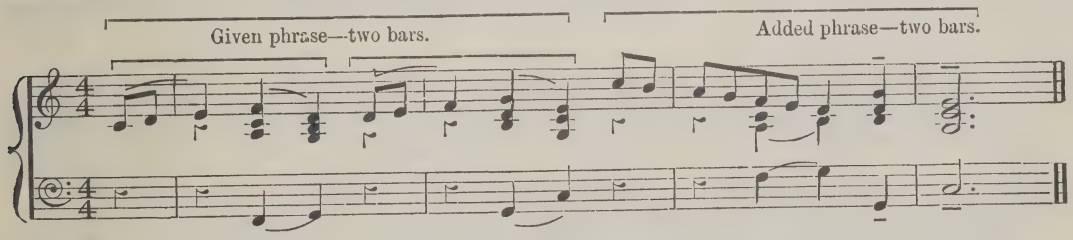
MISCELLANEOUS EXERCISES.

PRELIMINARY NOTE.

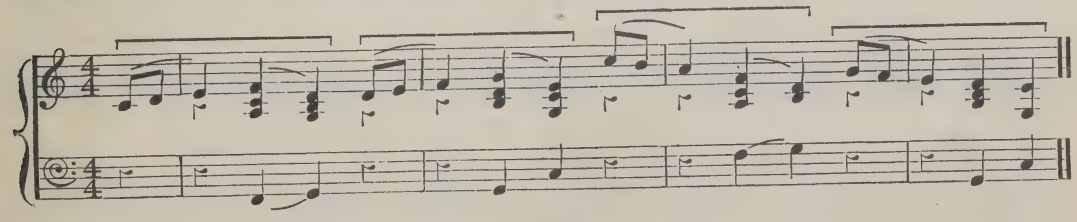
1. As, in the scheme of the present volume, the experimental use of the various musical idioms with which the student becomes acquainted takes a foremost place, he has from the very first been expected to try his hand at inventing (both at the Pianoforte and away from it) phrases and sentences embodying the various chord-progressions dealt with in the several chapters.

2. In such invention the learner's rhythmical sense, his feeling for balance of phrase, and his ability to think with some degree of continuity are put to the proof. It is in the last resort upon *rhythmic* interest that success (either in improvisation or in pre-considered composition) depends, and, in the endeavour to secure this to some extent, no better practice can be found than in playing or writing answers to given phrases.

3. At first the given phrase (which may be quite short) should be balanced by one of the same length. For example we will take the first two bars of one of the earliest exercises on the Primary triads (Ex. 5 on page 79), and add a different termination :—

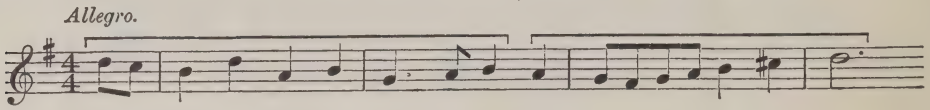


Of course, the musical value of the above as it stands is slight, but the little sentence is at least shapely and rhythmical. It should be compared with the following, in which the breaking up of the added two bars into two one-bar "rhythms" (like the first phrase), is particularly tiresome :—

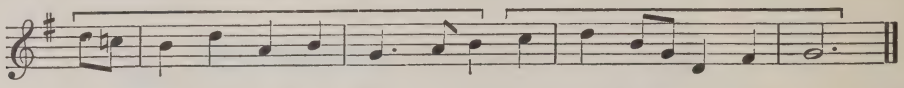


The conclusion to be drawn from this is, naturally, that the answering phrase should not slavishly reproduce the rhythmic pattern of the first, but—while preserving its general feeling—should contribute some degree of variety of outline.

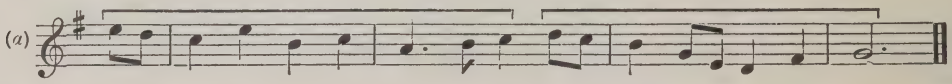
4. A common fault with students (and others), in continuing a melody, is that of immediately repeating its initial notes *at the commencement of the second phrase.* For example, many a beginner (supposing he had invented four bars something like the following) :—



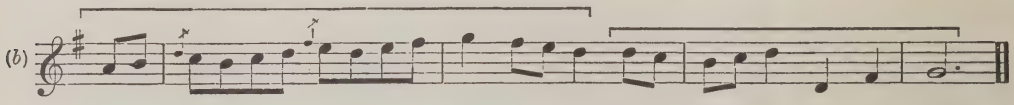
would in all likelihood proceed thus :—



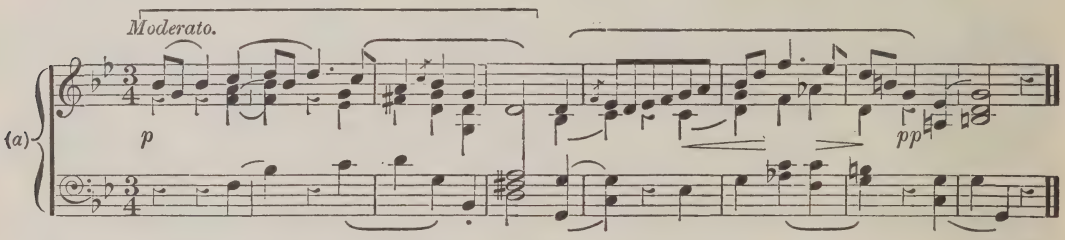
to the great detriment of his tune. Either of the succeeding versions of the second phrase would be better :—

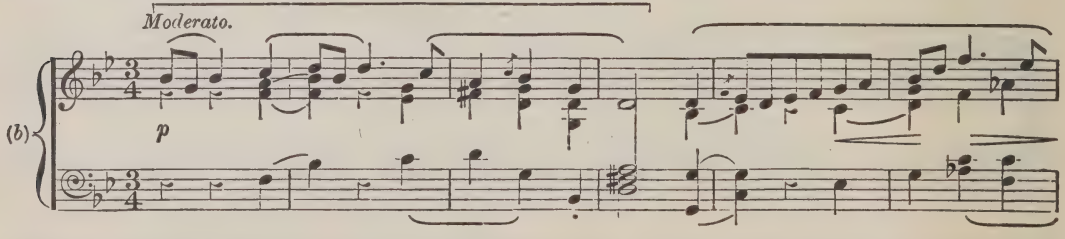


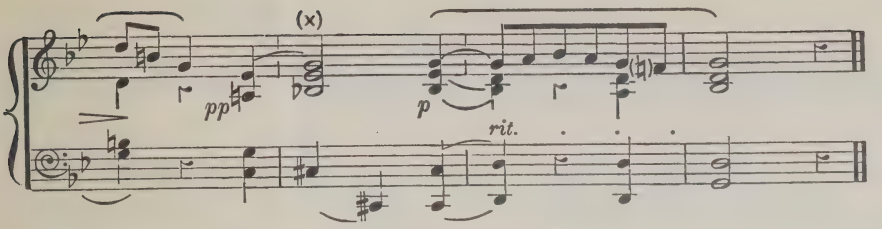
where the opening portion of the tune is reproduced in *Sequence,* or :—

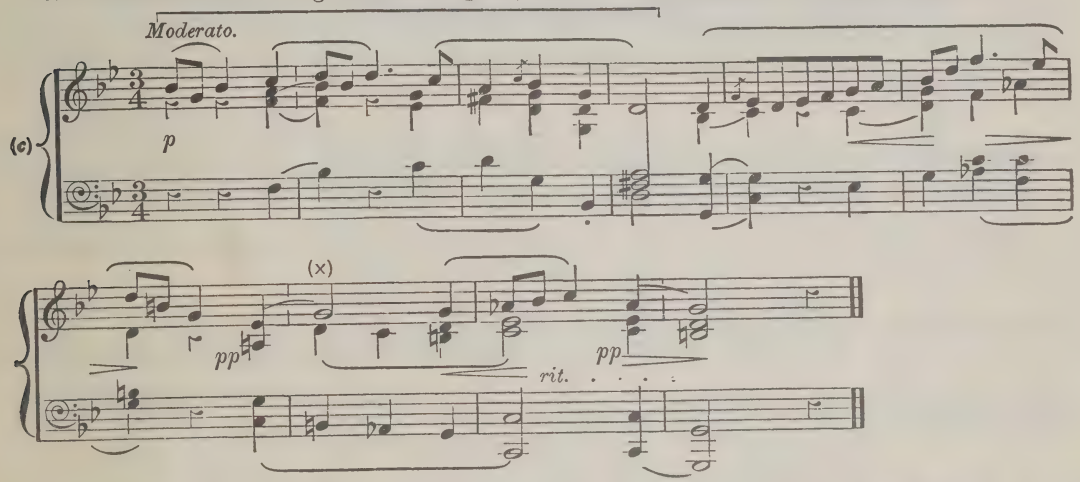


in which the figure of four quavers (in bar 3 of the original phrase) is twice used at a different pitch, to carry on the tune, a degree of both unity and variety being thereby secured.

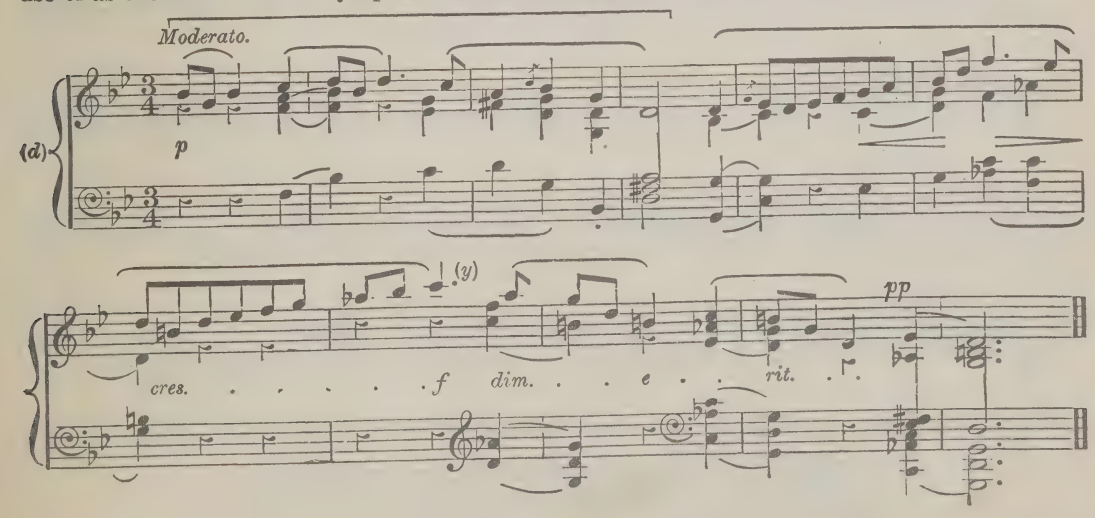
5. When a certain amount of facility in answering a given phrase by another of equal length has been obtained, an attempt should be made to *extend* the new phrase, so as to make it rhythmically weightier and more important, and thus to arrive at a higher degree of continuity. This extension may be carried out in several ways,* the chief of which are illustrated below. We will first take a four-bar phrase, and add four more bars to complete a normal eight-bar sentence :—

Next, we will postpone the termination of the sentence by an Interrupted cadence at (×), and then add two more bars to bring the music to its necessary conclusion :—



* This subject is discussed and exemplified in considerable detail in the Author's *Form in Music.* (Joseph Williams, Ltd.)

An Inverted cadence might be used equally effectively, in place of the Interrupted one :—



Finally, we will take the opening two bars of the second phrase and carry them up in sequence to a higher point of climax at (*y*), the music then subsiding upon a twice-repeated Tonic cadence. It will doubtless be noticed that the idea of sequential repetition is again made use of as the music dies away upon the initial rhythm of the whole tune, ♪♫ ♩ ♩| ♩



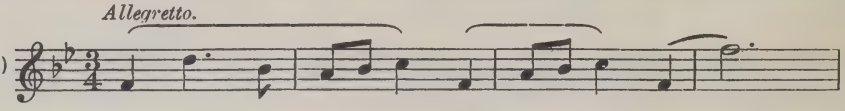
6. Much practice is of course needed to develop a musical thought in an attractive and interesting manner, but the student will be aided greatly in his task by the careful analysis of such works as the Sonatas and Symphonies of Beethoven, Brahms, Tschaikowsky and others, and the music-dramas of Wagner, where such "thematic development" is seen in its highest form.

EXERCISES.

A. Take the first phrase only of several of the simpler melodies in this volume, and add one or more responsive phrases (as indicated in the foregoing remarks), harmonizing the whole in a manner suitable to the nature of the particular melody itself.

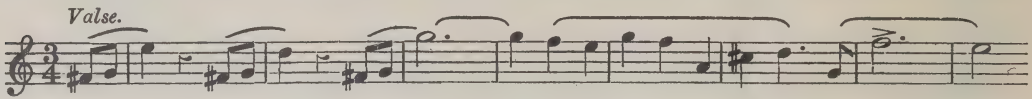
B. Harmonize the following phrases suitably, completing each example as indicated.

(i) *Allegretto.*



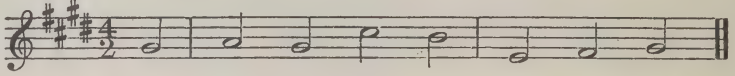
(Add *two* phrases of four bars each to complete. Touch the keys of C minor and E ♭ major and then close in B ♭ major.)

(ii) *Valse.*



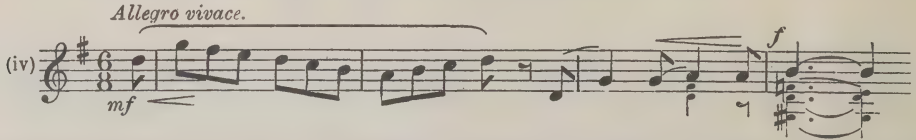
(Add eight more bars, to end in G major; then return to the given phrase, and add another eight bars to close in C major.)

(iii) (Beginning thus :—



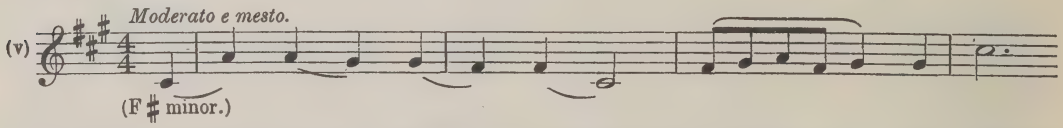
write a C.M. Hymn-tune. Modulate to the Dominant key in the 2nd line; touch C♯ minor and F♯ minor in the 3rd line, and return to the Tonic key in the last line of the tune.)

(iv) *Allegro vivace.*



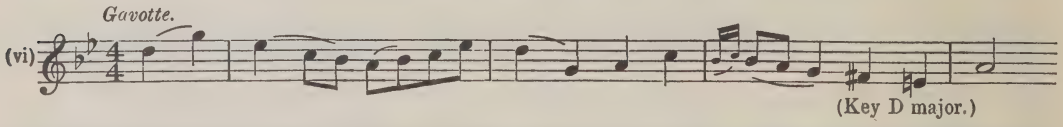
(Add four more bars ending with an Interrupted Cadence in G major, and then bring to a conclusion by means of two (or four) more bars closing with a Perfect Cadence.)

(v) *Moderato e mesto.*

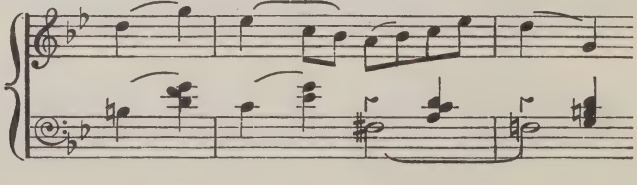


(Add four more bars to close in A major, then use the 1st phrase, transposed into B minor, returning to F♯ minor by the addition of a concluding phrase. This final phrase might be a normal one of four bars extended by sequential treatment to eight, or even twelve, bars. (*See* Sec. 5 above.))

(vi) *Gavotte.*

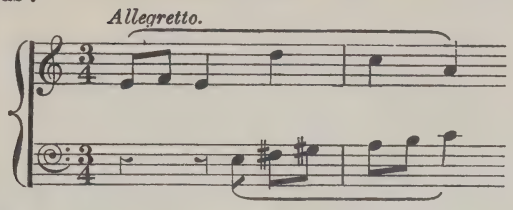


(Continue the above by adding a second phrase ending in B ♭ major. Begin the third phrase thus :—

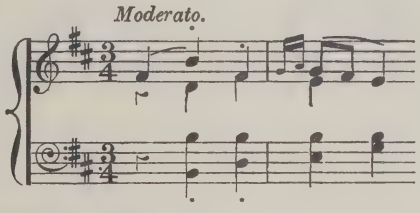


the fourth phrase to end in G minor. Add a few bars of Coda on a Tonic pedal.)

C. (i) Beginning thus :—



write a short piece in two parts. Construct it in simple Binary form, the first section of which should be 8 bars in length, closing in key C with a double-bar. The second portion of the piece may modulate rather more freely, and may run to 12 or 16 bars, concluding in the Tonic key. Reproduce the closing bars of Part I (transposed) at the end of Part II.

(ii) Beginning thus :—

write a Minuet for the Pianoforte, in Simple Ternary form as follows :—

Part I (8 bars) closing in F♯ minor.

„ II (12 to 16 bars), developing the idea of Part I, and touching the keys of E minor, D major, and G major. Lead back to re-entry of original phrase in Tonic key as—

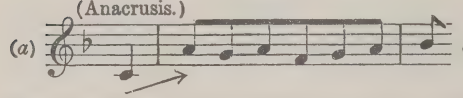
„ III (8 bars), closing this time in the Tonic key. Short Coda to end.

APPENDIX G.

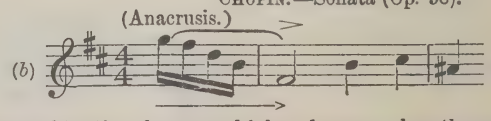
GLOSSARY OF TECHNICAL TERMS AND EXPRESSIONS REFERRED TO, BUT NOT EXPLAINED, IN THE COURSE OF THE TEXT.

Anacrusis.—In poetry, "an upward beat at the beginning of a verse, consisting of one or two unaccented syllables introductory to the just rhythm." (Chambers' Etymological Dictionary). In music, an unaccented note, or a group of unaccented notes preceding, and leading up to, the first metrical accent of a phrase, *e.g.*—

BEETHOVEN.—Sonata (Op. 2, No. 1).
(Anacrusis.)

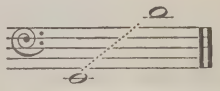


CHOPIN.—Sonata (Op. 58).
(Anacrusis.)



Bass (*Bass-note*).—The lowest note in any harmonic combination, however high or however low the entire combination may be.

Bass voice.—The lowest male voice. Average compass :—



Cadence (or *Close*).—The completion of a rhythmical period. Cadences are usually classified under four headings, as follows :—

(*a*) *The Perfect Cadence* (or *Full Close*)*—when a phrase terminates with the chord of the Tonic, preceded by that of the Dominant (V—I).

(*b*) *The Imperfect Cadence* (or *Half Close*)—when a phrase terminates with the chord of the Dominant (preceded by any other harmony), producing the effect of "temporary arrest."†

(*c*) *The Interrupted Cadence*—when a phrase ends with a progression from Dominant harmony to some other chord than that of the Tonic. A familiar instance is that of $\binom{7}{}$V—VI.)

(*d*) *The Plagal Cadence*—when a phrase ends with the chord of the Tonic, preceded by that of the Subdominant (IV—I).

Canon.—A form of composition in which a theme or melody announced by one voice (or part), is imitated (*i.e.*, reproduced) by another voice, or by other voices. This reproduction is carried out, in almost all cases, at quite a short distance of time after the first voice has begun—perhaps at a bar's distance. (*See* Chapter II (B), exercise (vi).)

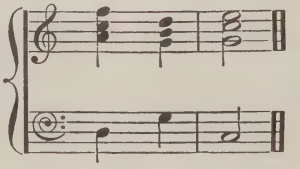
Canto Fermo.—(*lit.* a "fixed song.") A melody (usually written in semibreves) chosen for the purpose of contrapuntal elaboration.

Choral (or *Chorale*).—A Lutheran hymn-tune.

Chord.—Two or more sounds in combination.

Chromatic.—Contrary to a given key-signature : opposed to Diatonic. A chromatic *scale* is one proceeding entirely by semitones. A chromatic *interval* is one not found in any diatonic scale. A chromatic *chord* is one having one or more of its notes inflected by an accidental, but not causing a change of key. (The major 6th and 7th of a minor scale are, however, diatonic). A chromatic *semitone* is a semitone, the two notes of which bear the same letter-name, *e.g.*, F to F♯.

Close position.—When the upper notes of a chord lie close together, at some distance from the bass, *e.g.*—



(*See* Extended, or Open, position.)

---

* Sometimes called the *Authentic Cadence.*

† As a matter of fact, there are many other forms of Cadence which produce the effect of "temporary arrest," and it seems reasonable to extend the term *Imperfect Cadence* to such progressions, (*e.g.*, I—IV : I—VI, etc.)—*See* the Author's "Form in Music," pp. 11, 12.

Contrapuntal.—A term applied to a species of writing in which the element of Counterpoint (*q.v.*) is prominent.

Counterpoint.—The art of adding one or more *melodic* parts against one that is given. A part so added is often spoken of as a *Counterpoint* to the original melody.

Diatonic.—In accordance with a given key-signature : opposed to Chromatic. A diatonic *scale* is one proceeding by tones and semitones in some definite order. A diatonic *interval* is one that can be found in a diatonic scale. A diatonic *chord* is one formed entirely from the diatonic notes of the scale. A diatonic *semitone* is a semitone, the two notes of which bear different letter-names, *e.g.*, F to G♭.

Double Counterpoint.—Invertible Counterpoint : *i.e.*, a melody which will serve equally well above or below the melody to which it is added.

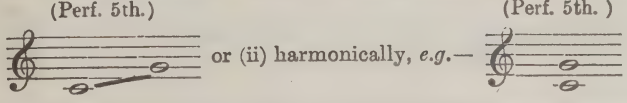
Enharmonic.—*lit.* consisting of intervals smaller than the semitone. The distinction, however, between sounds of the same pitch in the tempered scale, but having different names (*e.g.*, G ♯, F x, A♭♭) is also said to be *enharmonic.*

Extended Position.—(*See Open Position.*)

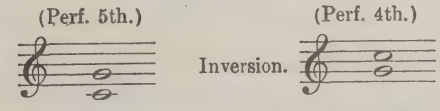
Ground Bass.—A recurring bass-passage, each repetition of which receives varied treatment.

Harmonics.—Sounds given out by a vibrating string or column of air, in addition to its fundamental tone, or "generator."

Interval.—The difference in pitch between two sounds. Intervals may be considered (i) melodically, *e.g.*—



Inversion.—(i) *Of an interval :* the changing of the relative position of the two sounds composing the interval, *e.g.*—



(ii) *Of a chord :* the placing of any note of a chord, other than its root, in the *bass*, or lowest part (*see* Chapter XI, Sec. 2).

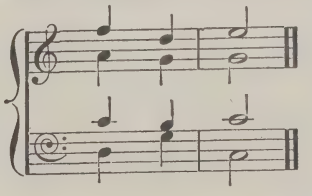
Key.—A series of sounds, forming some particular scale, in which each sound bears a definite relationship to (i) a central sound called the Tonic, or key-note, (ii) every other sound of that scale.

Mode.—(i) A term sometimes used to denote a particular aspect of a key, *e.g.*, its *major mode*, or its *minor mode.* Thus C major and C minor are often spoken of as the two opposite *modes* of the key of C.

(ii) An old Ecclesiastical scale. The position of the semitones in such scales varied in every instance. (*See* Appendix D.)

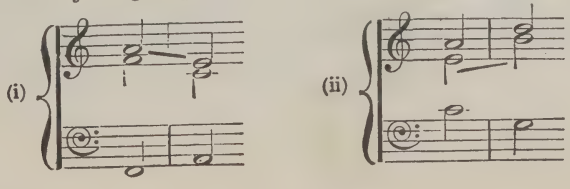
Motion.—The progression of a melodic part or line in relation to another, or others. There are three kinds of Motion, viz., Similar, Contrary and Oblique (*see* Chapter II, Sec. 3).

Open Position.—When the notes of a chord lie at *approximately* equal distances from one another, *e.g.*—

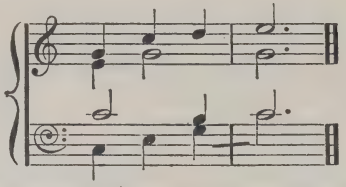


(*See Close Position.*)

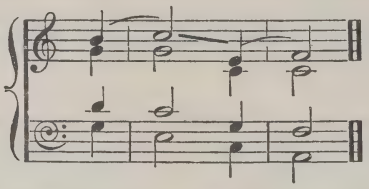
Overlapping of parts.—This is said to take place (i) when a higher part proceeds to a lower note than that sounded by a lower part in the previous chord, or (ii) when a lower part proceeds to a higher note than that sounded by a higher part in the previous chord, *e.g.*—



The prohibition against overlapping is more applicable to strict vocal harmony than to harmony for instruments, and even then it is frequently disregarded, *e.g.*—



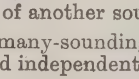
Overlapping is unobjectionable between different positions of the same harmony, *e.g.*—



Part.—A sound, or a series of sounds, allotted to a single voice, or to an instrument producing only one sound at a time.

Part-writing.—The distribution of parts in relation to one another.

Phrase.—A musical period, or "rhythm," with some form of cadential termination, which is its rhythmic climax or culmination.

Pitch.—The height or depth of a sound. Pitch may be (i) *absolute* (or *fixed*), according to some definite standard, (*e.g.*,  = 522 vibrations per second), or (ii) *relative*, *i.e.*, it may be higher or lower than that of another sound, with which it is for the moment being compared.

Polyphonic.—(*lit.* "many-sounding"). Music is said to be polyphonic when it consists of several parts, of individual and independent melodic interest. (*See Contrapuntal.*)

Progression.—Movement, either melodic or harmonic.

Root.—The sound from which a chord is derived, and from which it takes its name. (*See* Chapter IX, Sec. 1.)

Scale.—A series of sounds in alphabetical order, having a definite relation to a central sound called the Tonic, or key-note.

Scale-degrees.—The following names are usually applied to the various degrees of any diatonic scale:—1st, Tonic (or key-note); 2nd, Supertonic; 3rd, Mediant; 4th, Subdominant; 5th, Dominant; 6th, Submediant; 7th, Leading-note.

In *Sol-fa*, the following are the degree-names for the major and minor scales respectively:—

Major scale: Doh, Ray, Me, Fah, Soh, Lah, Te, Doh'.

Minor scale (harmonic form); Doh, Ray, Maw, Fah, Soh, Law, Te, Doh'.

„ „ (melodic forms): Doh, Ray, Maw, Fah, Soh, { Lah, Te, / Law, Taw, } Doh'.

Score.—"An arrangement of all the vocal and instrumental parts of a composition one above the other on the same page. Scores are of different kinds:—(1) *Close* or *compressed score*, *i.e.*, *Short score* (*q.v.*). (2) *Full score*, one in which all the parts (for orchestra, chorus, etc.) are written on separate staves. (3) *Pianoforte* or *Organ score*, one in which the vocal parts are written on separate staves, the orchestral accompaniment being condensed. (4) *Open score*, *i.e.*, *Full score* (*q.v.*). (5) *Short score*, an arrangement of a composition upon two staves, as for the Organ or Pianoforte: also, four parts written upon two staves. (6) *Vocal score*, (*a*) one in which each voice-part is written upon a separate staff, (*b*) another name for a Pianoforte or Organ score." (From "Dictionary of Musical Terms," by Arthur J. Greenish—Joseph Williams, Ltd.)

Time.—The grouping of a series of regular pulses into sets by means of periodic accent.

Tonality.—Key, in the widest application of the term; including not only the relationship of the sounds within any one key to another and to their key-note, but the relationship of key to key, implied by the shifting of the key-centre, so as to cause what is described as Modulation. (*See* Chapter XIX.)

Transition.—A passing, or merely momentary, modulation, sometimes spoken of as a Transient modulation.

MELODY AND HARMONY.

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